20

vogue

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Fashions
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New York
Collections

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Incorporating Vanity Fair October 15, 1944 Price 35 Cents 40 Cents In Canada

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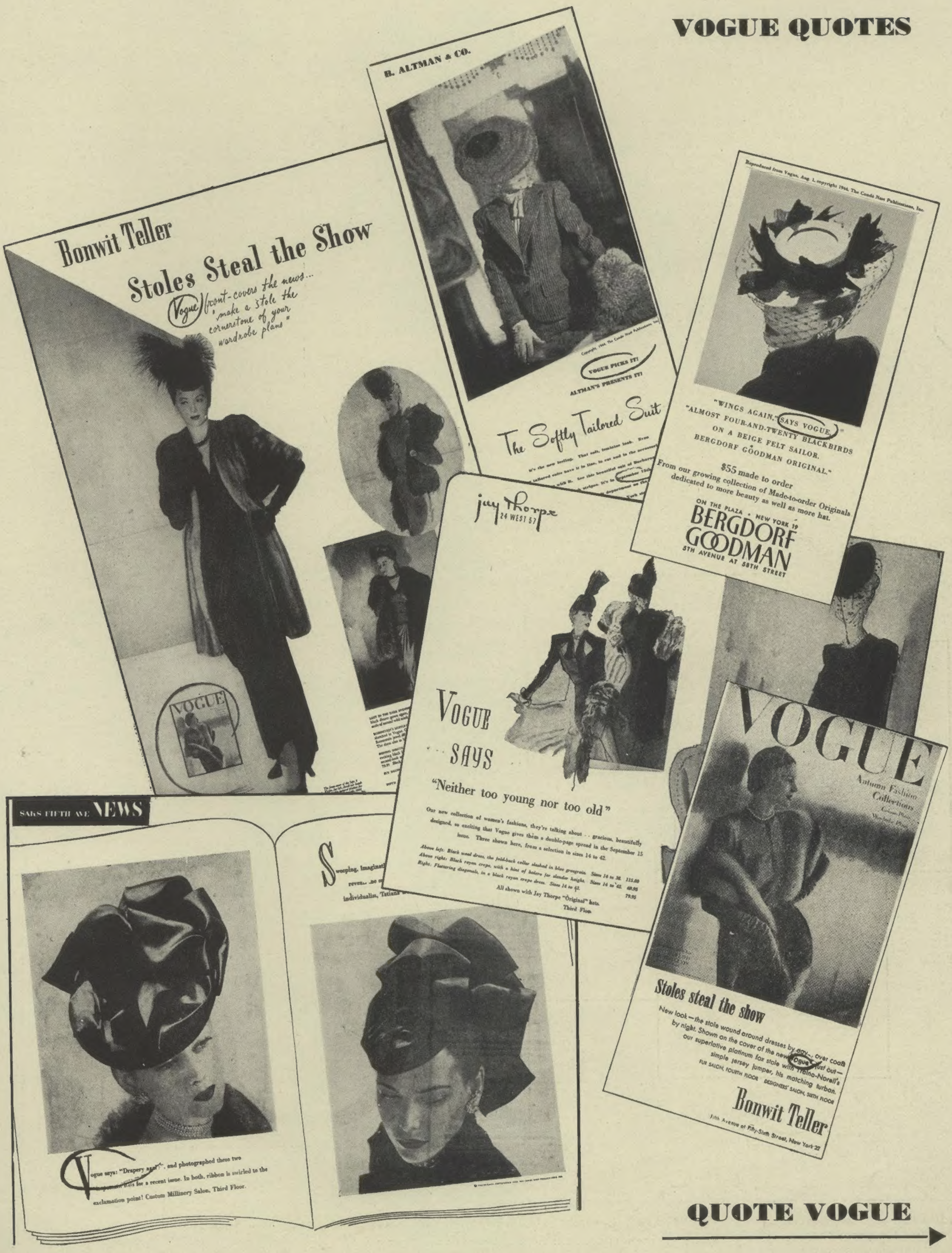

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"Fashions of the Times", Third Edition, 4-day matinee and evening presentation, scaled to full theatrical size, will be given in The New York Times Hall, 244 West 44th St., New York City. More than forty top-flight designers and several leading textile houses will participate. Tickets $1.50 plus tax. ($1.80 total) Write Promotion Department, The New York Times, 229 West 43rd Street. *Entire proceeds will benefit the Greater New York War Fund.*

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VOGUE SAYS: "Wear a pearl choker."

VOGUE SAYS: "Juniors take their dinner dresses short."

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VOGUE SAYS: "Leg Look shorts—the rule for Fair Play."

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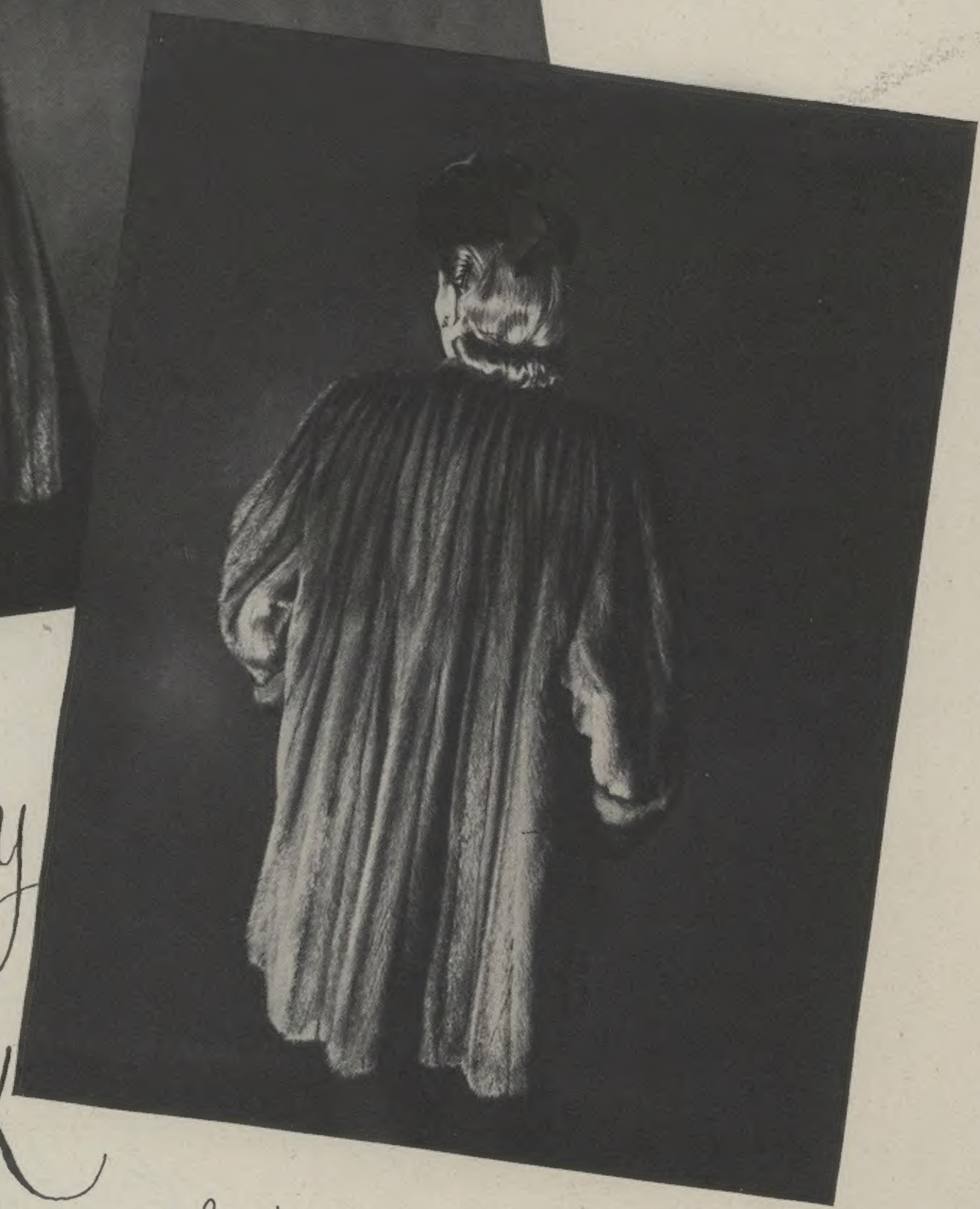

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WHEN ONE IS MINDFUL OF HER MOST DRAMATIC PERFECTION

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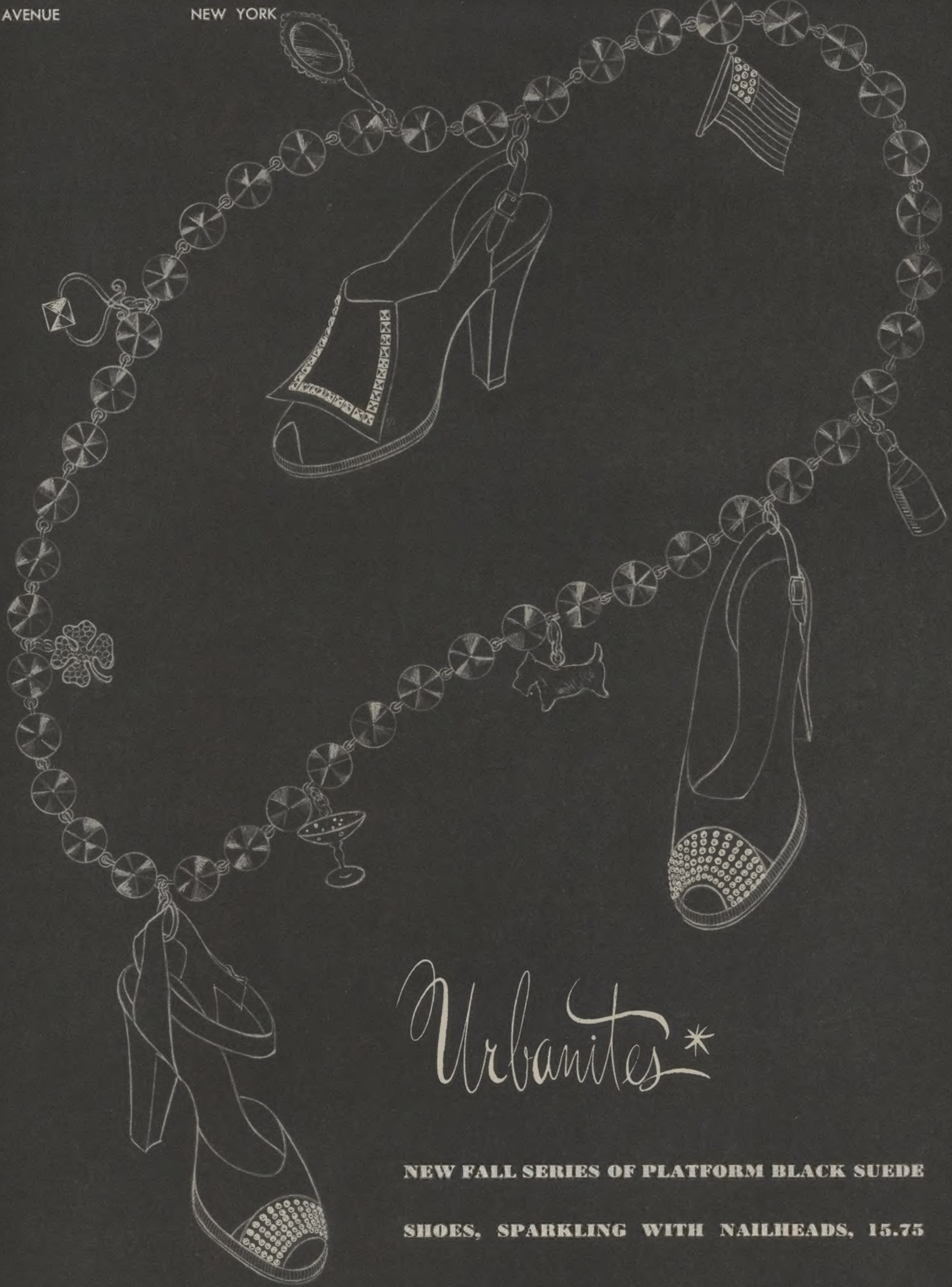

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VOGUE
October 15th, 1944

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Vol. 104, No. 7
Whole No. 1730

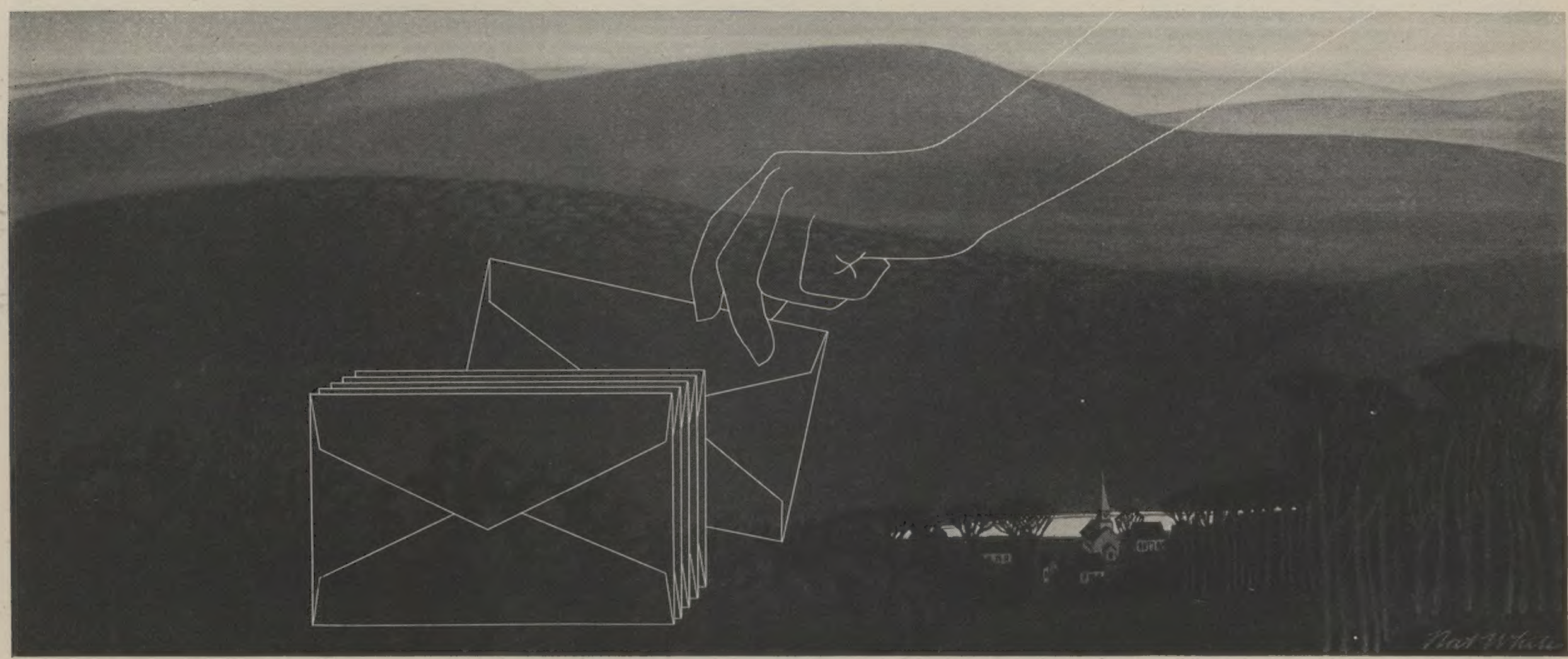
Dear Hope: Coming to Dalton in the fall of the year has always been one of those events to be enjoyed in anticipation, relished in reality, and tucked away for recollection. Your kind invitation to come again has been on my desk overlong and now that I write, I do so with regret and reluctance, for I must decline.

My reasons are so familiar to you that I know you will appreciate and accept them readily. We are understaffed in my department and I am lending a hand wherever needed. There is no gasoline to make the trip the joy it always has been, graduating leisurely from the lingering greens of this section to the turning golds and browns of your Berkshire hills. And the railroads are military highways with enough to burden them in handling essential traffic. So, in conforming to war's restrictions, I follow the course shared by us all, and by none better than you and your firm.

I think the way you have adapted your production and your papers to the necessities of the times is both admirable and amazing. Brought up in the school of rich textures and substantial weights, I failed to see how you could convert to lighter substances and still retain all the quality and distinction associated with your name these generations. But you have done it and done it in your stride and my customers, hungry for paper, accept yours with gratitude, for the name of Crane is their complete assurance that they are getting the best.

They know, as we all know, that life and living in the peace to come is not going to be of the exact pattern of the past, but we are confident of a return of some of those gracious aspects and articles that enrich our daily routine; such as your papers in the heavier weights; linens bleached in the sun and bearing the indefinable touch of the hand in their making; even heavier cream for our coffee, vital to one who loves it as I do; and trips to Dalton in the Indian summer, with its soft haze caressing the hills with the last warm touch before the long, long winter.

Sincerely and regretfully yours,
SUSAN



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Rawlings—Vogue Studios

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Pink Sapphire
Oriental Sapphire
Black Sapphire

A new, more important beauty for your nails . . . three totally new shades . . . each with the exquisite, *clear brilliance* of precious sapphires. "Pink Sapphire," a wily pink-pink that brings a new, inviting look to fingertips. Elegant "Oriental Sapphire," exotic because of its unusual clear, lucid-red brilliance. Breathtaking "Black Sapphire," a dark, dark running into an enchanting blue-red. Choose the harmonizing CHEN YU lipstick shade of the same name.

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SHE WILL BE A BEAUTIFUL BRIDE. Just as her mother was. And her mother's mother . . .

For she will be wearing their *dress* . . . the one that was made so long ago from a Cheney fabric.

Nor is this an unusual record. For ever since 1838 the name of Cheney Brothers has been identified with fabrics of unsurpassed quality and distinction. Weaving lovely fabrics in times of peace; supplying military needs in times of war . . . this has been the Cheney tradition for over a century.

And today Cheney facilities are again concentrated on wartime production . . . so textiles for home and wardrobe are scarce. You may find very few of those lovely Cheney velvets, for instance. Or your decorator may have to substitute for the pattern you want some other equally fine Cheney fabric.

But even now Cheney Brothers are looking ahead to the period after the war.

Something old and unvarying . . . the carefully maintained standards of Cheney skill and workmanship. *Something new* and revolutionary . . . the methods and materials now being developed and perfected.

From this combination will come Cheney fabrics of the future . . . fabrics designed for peacetime living in a peacetime world. We all look forward to that world of tomorrow . . . let's bring it closer by buying more War Bonds today!

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Manufacturers of fabrics of exceptional quality since 1838

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To wear with confidence

Color is used superbly by the master, Adrian,
in this two-piece, tunic dress. Black rayon crepe, with brown
and white yoke, blue sleeves. Shown in
The Costume Room. $135

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For winter's playtime . . .
Nardis of Dallas brings you a
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Harvest of Beauty

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FEAST YOUR EYES on the Callaway colors and on the *fine yarn* texture of Callaway's big, luxurious bath towels. And remember—those colors *stay* clear and fresh, and that soft texture *stays soft!* Ask to see the Callaway "label of luxury" bath towels, hand towels, wash cloths, tufted mats and rugs.

P.S. *Callaway towels are* "ABSORB-enized"* —*specially treated to dry you faster.*

CALLAWAY MILLS
La Grange, Ga.

Copr. 1944, Callaway Mills
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Callaway

TOWELS RUGS

SWANSDOWN

HOLLANDER FOREST MINK TONED MUSKRAT

A wealth of lustrous fur applied in straight, stole lines for your important coat of this season . . . and many more to come! Beautifully tailored in an all-wool fabric by Juilliard. Sizes 10 to 18. About $135*. At one leading store in your city. The House of Swansdown 500 Seventh Avenue, New York 18 Morris W. Haft & Brothers, Inc.

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CREATES FOR RICH'S
AND THE SOUTHLAND
Conversation piece of the evening—
a whimsy bold with charm from
the Southland's nineties. Ducharne's
rich satin, striping black on
Carnegie's own blue . . . sprayed with
a delicate embroidery of jet.
RICH'S
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...next to WAR BONDS,
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HOLLANDER FURS KEEP THEIR BEAUTY LONGER

ANTOINE'S

Pink Riot

. . . YOUR MAKE-UP LINK WITH THE NEW SOPHISTICATED COLORS.

Glowing as a hothouse orchid! Antoine's newest creation, Pink Riot, makes the intense new purples and blue-reds easy to wear. Pink Riot gives your skin the pinkish lustre these brilliant colors demand. The pink-y Cake Foundation is non-drying. The Powder and Rouge are a translucent pink. The Eye Shadow is mysterious blue. The Lipstick an alluring flash of deep magenta. You'll wear Pink Riot with elegance and éclat. 663 Fifth Avenue, New York

Frost Bros. San Antonio

Color, nuance by *Mangone.* Light with dark gray and luminous jet buttons to dot its eye-catching detail. The cardigan suit, the companion coat permit many changes. The suit $98.95. The coat $98.95. Worn with John-Frederics' boxer hat and Delman Plaza pumps.

FROST BROS. SAN ANTONIO, TEXAS THE GATEWAY TO MEXICO

Restaurant suit in rich wool with giant sequin-studded ascot and cuffs.

Sense it . . . the new era of fashion
. . . utility alone is out . . . hope and gayety returning . . .
Koret's big bags are smaller interpreting this happier mood.

'Round the Town It's TUSSY * * Penthouse Party Powder Room

Copr., 1944, by Lehn & Fink Products Corp., Bloomfield, N. J.

IF YOUR SKIN is sensitive as fresh paint . . . if it's flaky-dry and rough . . . then Tussy *Emulsified Cleansing Cream* is the cleanser for you! Luxuriously rich and gentle . . . it cleanses thoroughly . . . helps soften too! 4 oz., $1.* If your skin suffers from a sallow, left-over-tan look, use Tussy *Creamy Masque!* This cleanser and beauty treatment in one lends your skin baby-bright freshness. 4 oz., $1.*

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Tussy

FOR THAT YOUNG, YOUNG LOOK

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• Standing squarely on her own two feet.

Military in knife-neat, G.I. tan.

Doing a real job—in a man's Army.

Winning his eternal respect by the sheer magnificence of her performance.

With hard work. With selfless courage. With steady good humor . . .

She's a Wac. Gentle woman. Gallant soldier.

Good soldiers...

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a tradition of fine woolens woven for beauty and lasting wear.

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Dana's precious Platine for the precious blonde

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- Take extra good care of the towels you have.
- Never let a frayed edge or a weak spot get a head start. Mend it now.
- Launder towels frequently—and don't dump them damp into the hamper.
- Rotate your towels. Put newly-laundered towels on top of the pile . . . "deal from the bottom" every time you take out a fresh one.

And if you must replenish your towels, remember the Martex label means clear true colors, thick absorbent pile and the plied-yarn underweave, longest-wearing towel construction known. At fine linen and department stores. Wellington Sears Company, 65 Worth Street, New York 13, N. Y.

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Martex

BATH TOWELS • DISH TOWELS • CHENILLE MATS

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There's a depth of longing to be satisfied when peace returns and far-away places again are calling. Then will be the time to make a new Lincoln motor car your smart companion . . . Together, you can match strides with the sun. There's that little village hidden back in the hills—that forest trail so few people know—that fabled city across the country. With ease, you will see them all—and more! . . . This new Lincoln will be utterly distinguished in every detail—styled for the most exacting buyers. It will be precision engineered by men who work in millionths of an inch. And it will exhibit the advanced design, comfort and elegance for which Lincoln is world-renowned.

Golden Gate Bridge across San Francisco Bay

Nothing could be finer LINCOLN

A PRODUCT OF FORD MOTOR COMPANY

ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.

YOU ENTER . . . *and heads turn. It is your moment — and you stand, confident of your perfection — your costume, your coiffure . . . your complexion soft as a butterfly's wing.*

This beckoning allure can be made a compelling part of you . . . with the help of Jaquet. Famed among beauty experts, Jaquet luxury cosmetics create matchless new glamour in 100 of America's most exclusive beauty salons. Today you may enlist Jaquet's aid, before your own mirror, in the conquests you plan . . . for now! Jaquet awaits you — at fine stores . . .

Jaquet, 663 Fifth Avenue, New York.

Jaquet

COSMETICS

Wings for Women

What kind of women are most at home in airplanes?
. . . Eager youngsters reaching for new worlds
beyond the horizon?
. . . Poised young Vikings with unshakable assurance?
The answer from real experience may surprise you . . .

A survey in one of our largest cities shows that in this country where 42% of the women like you have already traveled through the clear blue sky, a larger majority of women between 40 and 50 have flown than those in any other age group.

Some of them took their first trips in luxurious United Mainliners with their husbands—perhaps over the scenic marvels of United's Main Line Airway to Western vacation-lands. Others traveled alone—delighted with United service and convenience.

But the vast majority—93 out of every 100 women of any age—discover quickly they *love* flying and heartily approve the ease, speed and clean, unfettered freedom of this modern form of transit.

Most of them favor it for their husbands, also. Because it saves so much in effort, fatigue and extra hours for busy men. If war traffic may lessen your own chances for a seat right now, perhaps we've the present honor of speeding your man to you. If so, we'll ask him to tell you our plans for the glorious new 4-engine Mainliner fleet of tomorrow, with appointments designed especially to welcome YOU.

FIRST LADIES OF FLIGHT—Women Department Store Executives are among our most enthusiastic regular passengers. United has added many extra days to their busy year through time saved on buying trips. So we're looking forward to an especially happy reunion soon—in the swift, bright luxury of the new larger, faster Mainliners we're planning for after the war.

ATLANTA
J. P. ALLEN CO.

BOSTON
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In Rio de Janeiro, Brazil
"A. IMPERIAL"

Ritter **BLUE RIBBON MINK**

Mink in its supreme glory — rich with the lovely deep blue undertones of championship quality and breeding.

Each coat registered by number impressed upon the pelts themselves, and engraved upon the Blue Ribbon emblem, for the purchaser's full protection and lasting pride.

RITTER BROTHERS, INC., 224 WEST 30TH STREET, NEW YORK

Can you date these fashions?

Fill in the date of each picture, then read corresponding paragraph below for correct answer.

Courtesy Vogue

19___

Only bold women bobbed their hair. People cranked cars by hand...sang "Over There". Women in suffrage parades. It was 1918 and army hospitals in France, desperately short of cotton for surgical dressings, welcomed a new American invention, Cellucotton* Absorbent. Nurses started using it for sanitary pads. Thus started the Kotex idea, destined to bring new freedom to women.

Courtesy Harper's Bazaar

19___

Stockings were black or white. Flappers wore open galoshes. Valentino played "The Sheik". People boasted about their radios . . . crystal sets with earphones. And women were talking about the new idea in personal hygiene —disposable Kotex* sanitary napkins, truly hygienic, comfortable. Women by the millions welcomed this new product, advertised in 1921 at 60¢ per dozen.

Courtesy Vogue

19___

Waistlines and hemlines nearly got together. Red nail polish was daring. "The Desert Song". Slave bracelets. The year was 1926 when women by the millions silently paid a clerk as they picked up a "ready wrapped" package of Kotex. The pad was now made narrower; gauze was softened to increase comfort. New rounded ends replaced the original square corners.

Courtesy McCall's

19___

Platinum Blondes and miniature golf were the rage. Skirts dripped uneven hemlines... began to cling more closely. Could sanitary napkins be made invisible under the close-fitting skirts of 1930? Again Kotex pioneered . . . perfected flat, pressed ends. Only Kotex, of all leading brands, offers this patented feature—ends that don't show because they are not stubby—do not cause telltale lines.

Courtesy Harper's Bazaar

19___

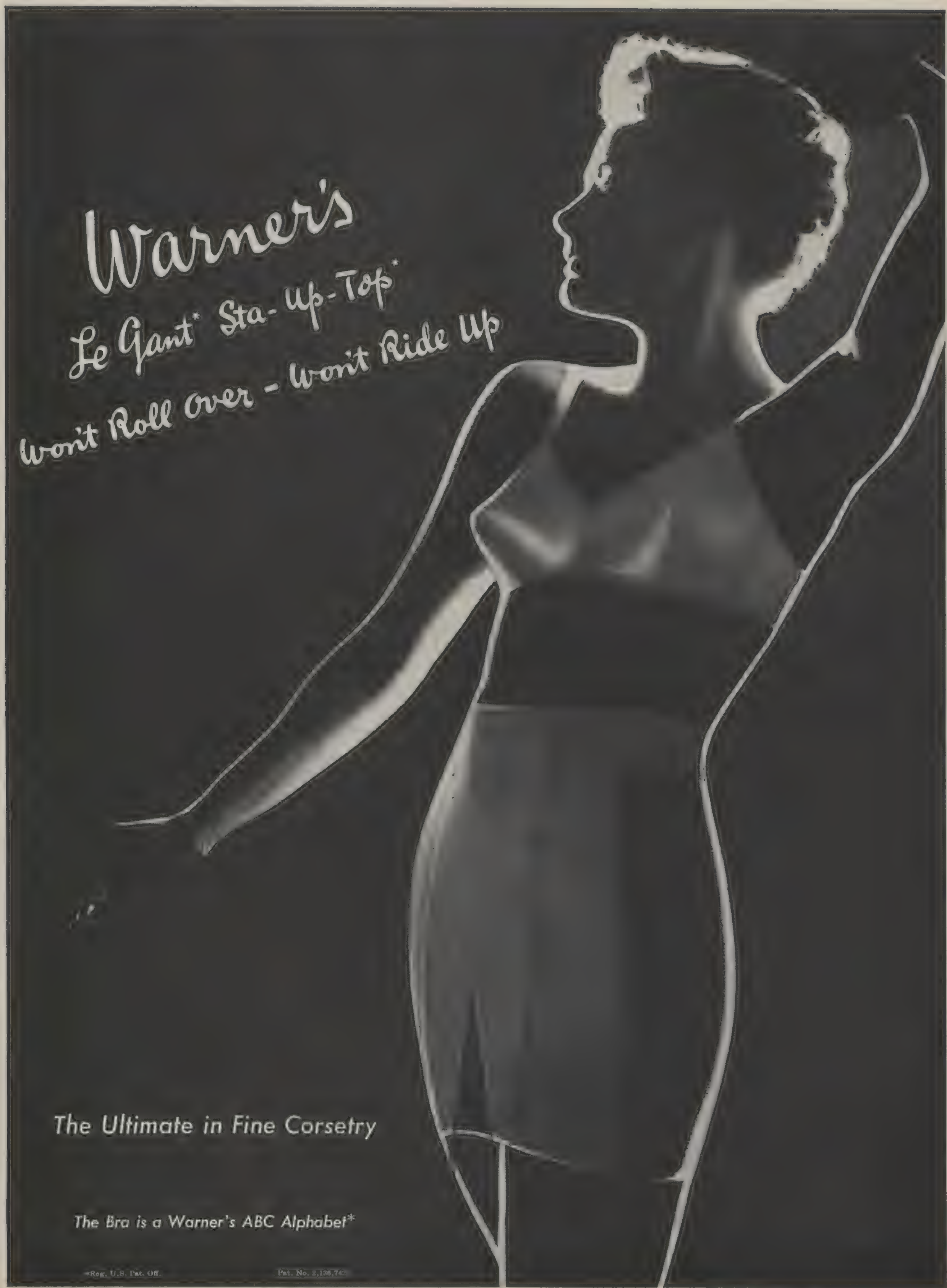
Debutantes danced the Big Apple. "Gone With the Wind" a best seller. An American woman married the ex-King of England. And a Consumers' Testing Board of 600 women was enthusiastic about Kotex improvements in 1937. A double-duty safety center which prevents roping and twisting . . . increases protection by hours. And fluffy Wondersoft edges for a new high in softness!

**T.M.Reg. U. S. Pat. Off.*

19___

Service rules today. Clothes of milk, shoes of glass, yet Cellucotton Absorbent is still preferred by leading hospitals. Still in Kotex, too, choice of more women than all other brands put together. For Kotex is made for service—made to stay soft in use. None of that snowball sort of softness that packs hard under pressure. And no wrong side to cause accidents! Today's best-buy—22¢.

More women choose KOTEX than all other sanitary napkins!


Warner's
Le Gant* Sta-Up-Top*
won't Roll Over - won't Ride Up
The Ultimate in Fine Corsetry
The Bra is a Warner's ABC Alphabet*
*Reg. U.S. Pat. Off.
Pat. No. 2,136,742

NOT JUST TO CLOTHE—BUT TO BEAUTIFY

Holeproof Proportioned Hosiery and Luxite Knit Underwear

OUTSTANDING IN QUALITY
YOU'LL BE HAPPY WITH BOTH

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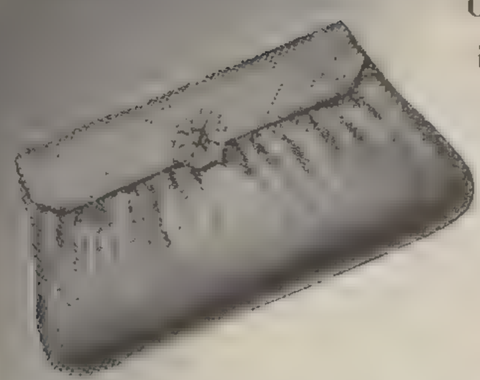

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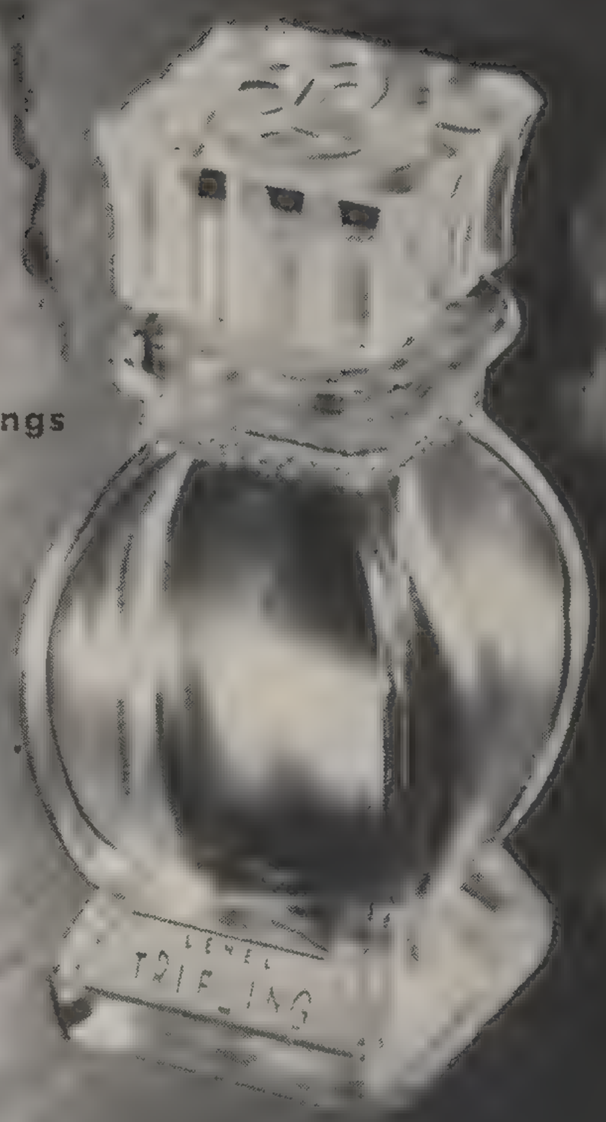

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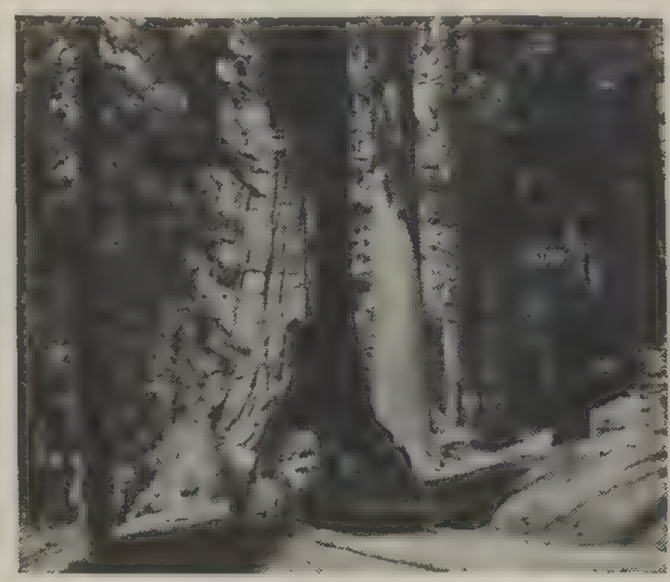

SAVE FOR A TRIP! Today's no time to travel. But after the war—aren't you rarin' to go? To the ocean or the mountains, to Yellowstone or the Smokies, to Mexico or the new Alaska highway. Sensible saving today can finance glorious spending then.

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4. *Save.* Buy and hold all the War Bonds you can afford—to help pay for the war and insure your future. Keep up your insurance.

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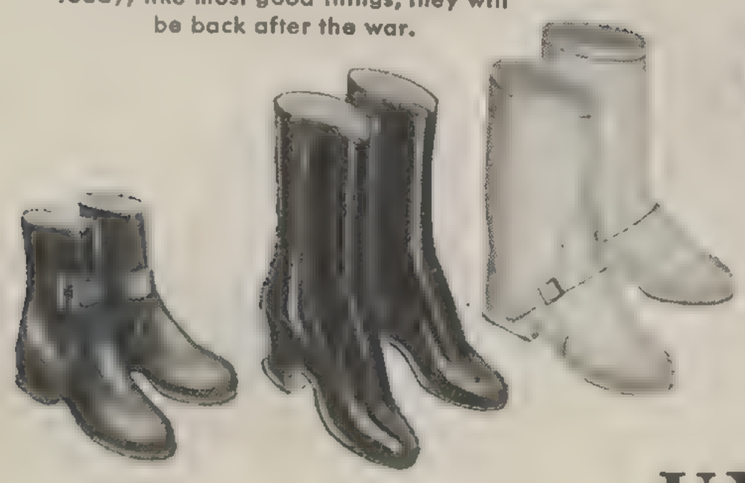

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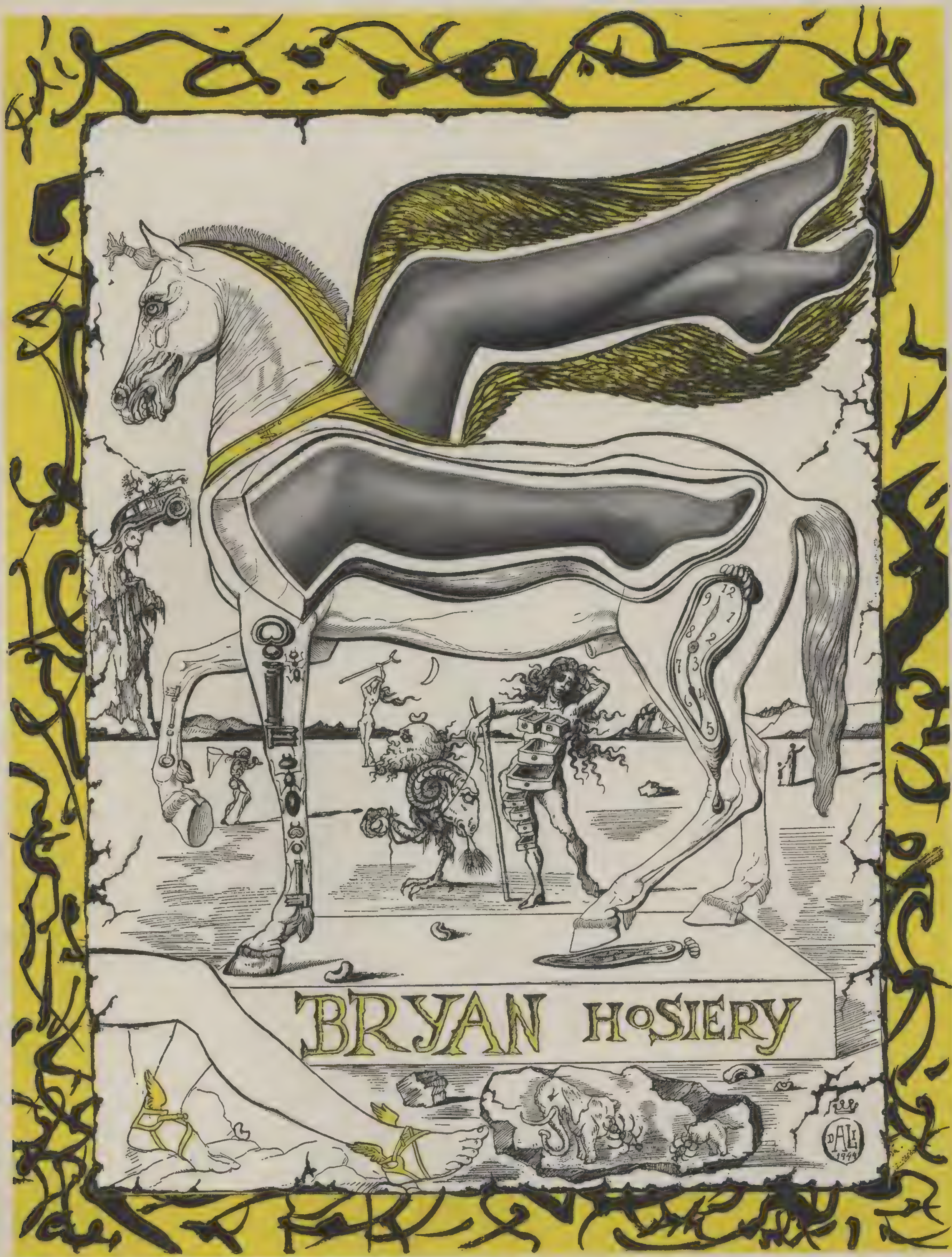

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Shop

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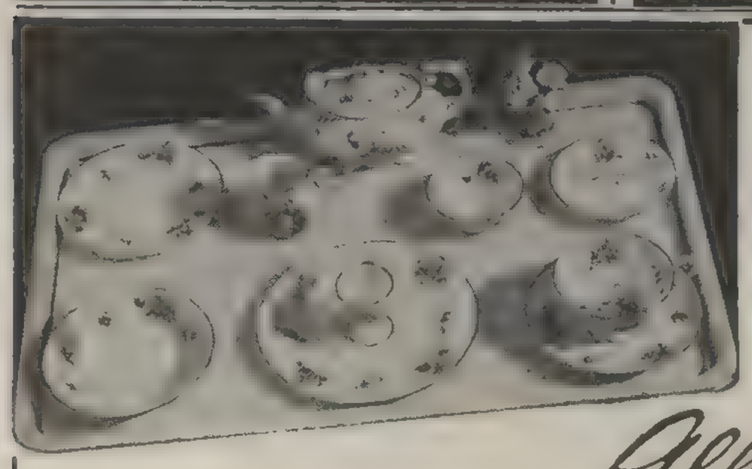

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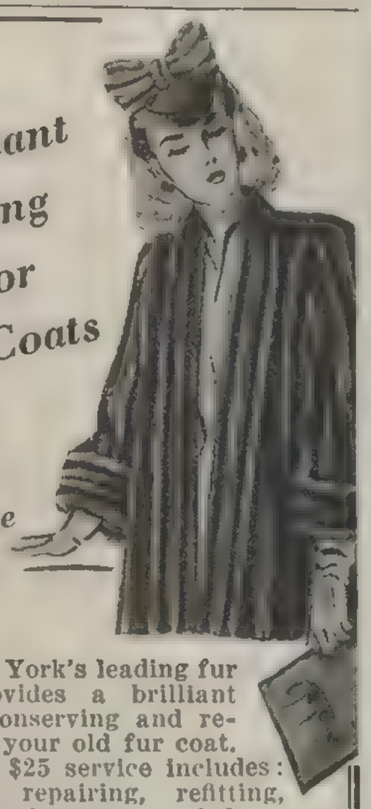

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Hound

On the Scent

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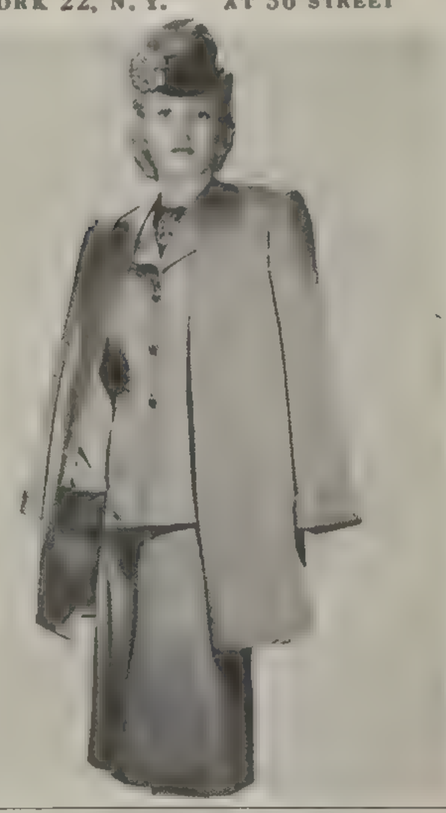

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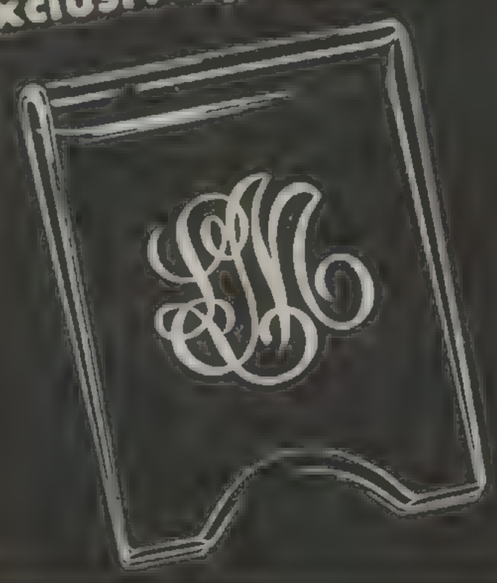

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Exquisite craftsmanship in "hard-to-get" lucite . . . a gift you'll be proud to OWN and proud to GIVE! Only $3.00 including tax. Specify block or script initials.
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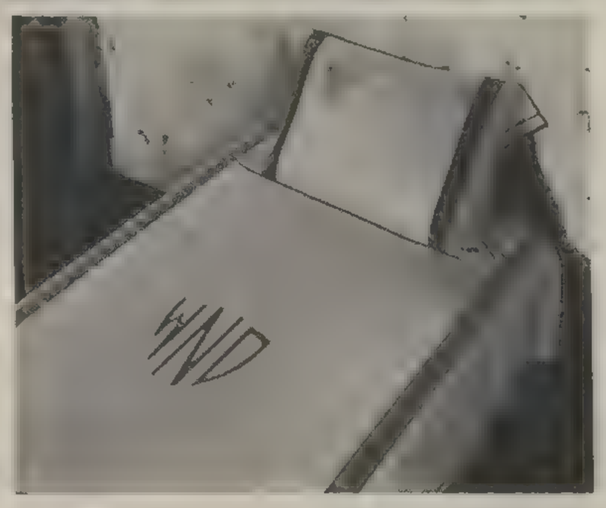

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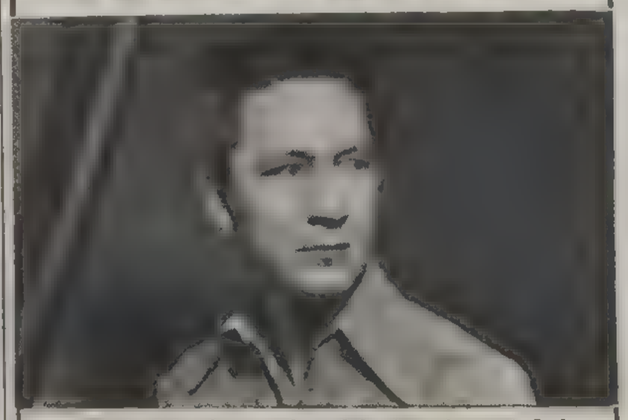

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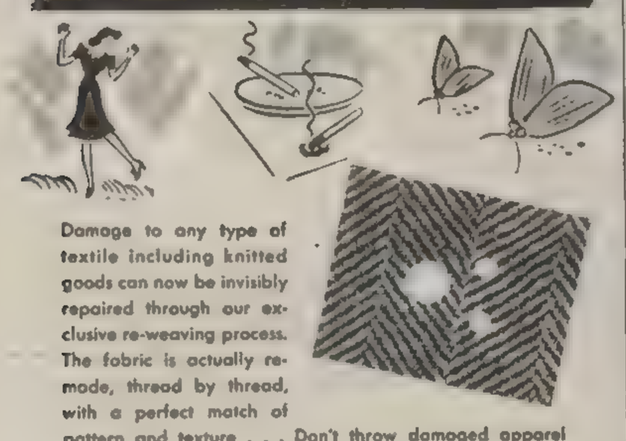

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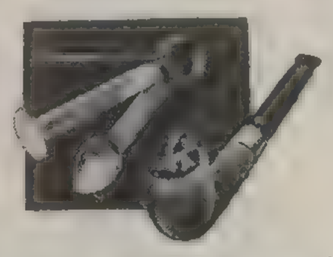

PIPE COMPANION

602. A pipe cleaning set, hand wrought from solid sterling silver Folded together it takes up only 2¼ x ½ inch in a vest pocket. If he smokes a pipe, he needs this. If he likes fine things, he'll appreciate it..... $5.00
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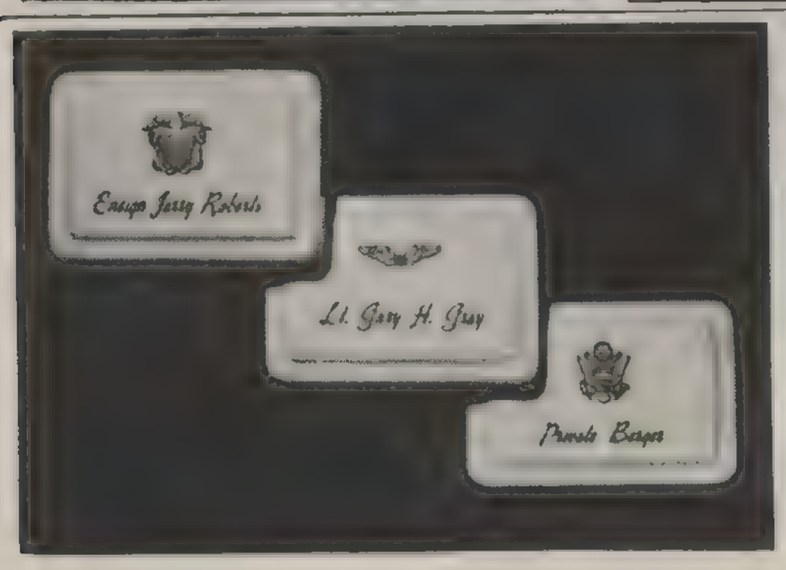

Service Men's Soap

Your man in the Service must buy his own soap. Send him this gift—6 cakes with his name, rank and insignia in navy, brown or khaki. The design lasts as long as the soap! 6 cakes, $3.00; a dozen, $5.00. Plus 25c for postage. Sorry, no C.O.D.'s. *Write for folder of monogrammed soap and other personalized gifts.*

Katherine Gray
3 PARK PLACE DEPT. V-O
NEW YORK 7, N. Y.

Shop

Long Tunic Look—a wonderful look—in a one-piece dress of black tissue faille. The dress has the long sleeves you love; two big bows at the front with a slit of bareness between. Comes in sizes 10 to 20; is $40. and looks much more money, if that tells you anything. With it, black velvet pill-box with rhinestones, $10.50. Both Chez Rosette. 10 East 56 Street.

Mayfair, Ltd., whose business is shoes, swoons with pleasure over this pair—which Mayfair constituents refer to as "the un-rationed shoe of the year." Could be. They are of woollen gabardine, come in red, green, blue, brown, and black. Composition soles; $6.95. 526 Madison Avenue.

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The ORIGINAL and ONLY Madame Love Shop

Hound

On the Scent

Look Twice at the details of this dress...the skirt with its restrained wrap-around look at the hem; the waist, with its low-slung draping; the shoulders with their delicate squareness. It's rather a prize, a dress to single out your prettiest jewel. An Elsa Higgens Original: all colours of rayon crêpe; black and brown rayon satin; $59. 757 Madison Avenue.

BAKER

Guess How Much these bags cost? Not the arm-and-a-leg you've come to expect—but a nice, quiet $12.95 for the suède model; $32 for the pigskin one. The suède comes in brown and black; same style (same price) in several shades of Morocco leather. From Alice Marks. 6 East 52nd Street.

PATEK PHILIPPE *makes* TIME *thrilling*

The House of Linz presents this Diamond-studded platinum loveliness as one of the most thrilling watches handcrafted in the 105-year world leadership of Patek-Philippe. Its fiery preciousness will endure forever.

$5,750

Price Includes 20% Federal Tax

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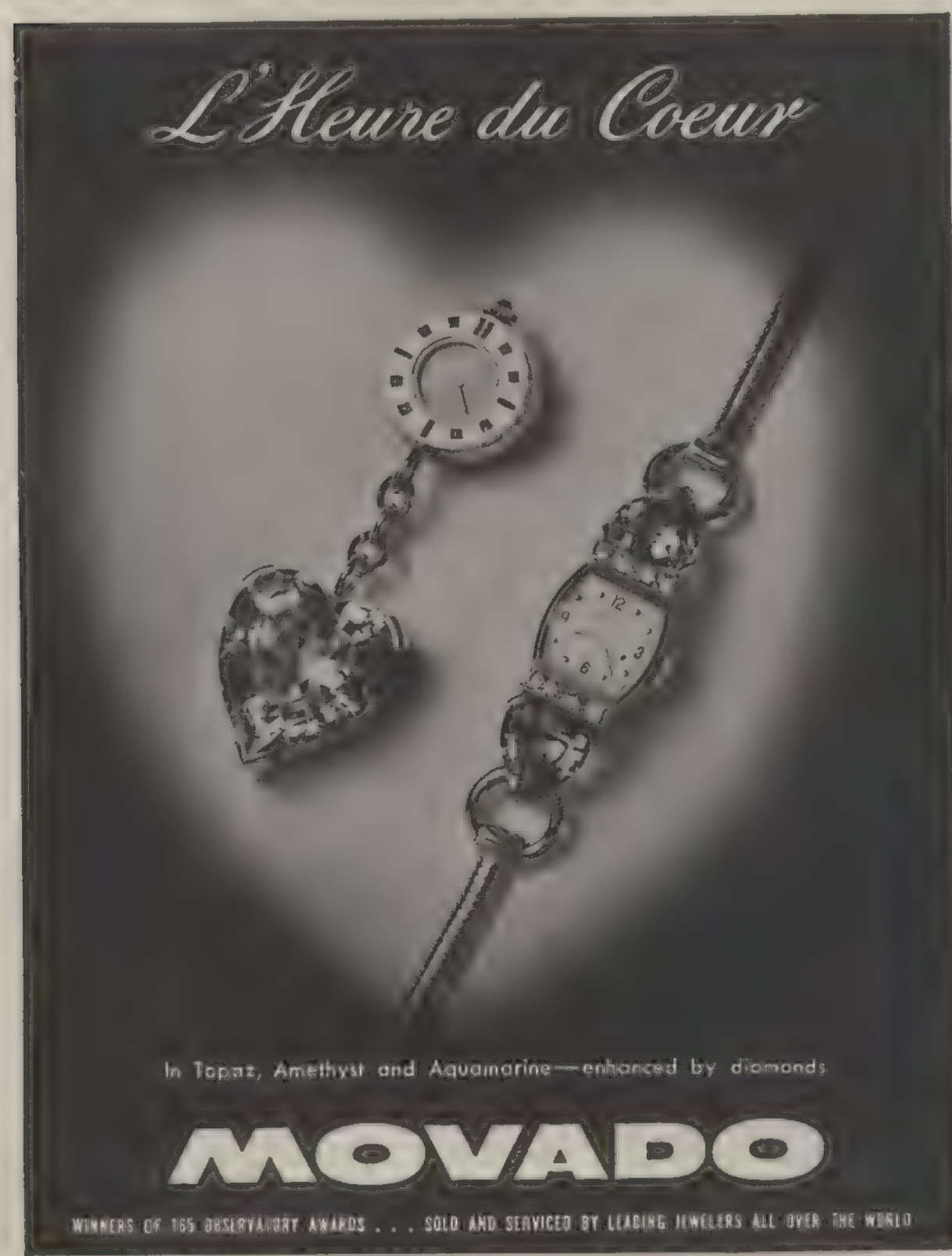
Shop

Edith Lances who traffics in custom-made lingerie at Saks Fifth Avenue has made a good thing of the "bra-slip." It's a slip that fits like your skin and has a built-in bra which begs off of none of the duties of a separate bra. Hence, a consolidation of the strap situation; $25 and up, depending upon how you likes your lingerie: plain or fancy.

Men, It Seems, *love* pipe companions which, it develops, are not like drinking companions at all—but are shaped more like this contraption. It's of sterling silver and has a handy sideline: cleaning *your* cigarette holder; $6. Robert W. Kellogg, 60 Hillman Street, Springfield 2, Massachusetts.



Copr. 1944, Movado Watch Agency, Inc., 610 Fifth Ave., N.Y. • 36 Toronto St., Toronto, Can.

Hound

On the Scent

Very Gloomy Thought: Statistics show that winters are growing steadily colder; so, relatively, will your feet. Shop-hound's consolation is this pair of fleece-lined boots which can swallow your shoes too, and keep your feet as happy as clams. They're non-rationed, have synthetic rubber soles; $10.95. Sizes to 11. Shoecraft, located at 603 Fifth Ave.

Quite a Bird, the turkey, for turning up in various forms (all very super, to this Dept.'s way of thinking). In this set, there are two jars apiece of the following smoked versions of (surprise!) turkey: there are paté, sliced meat, and diced meat; $7.50. Pinesbridge Farm, Ossining, New York.

Cartier

Here Again —
Elegant Jeweled Hatpins

Important for this coming season's hats. All in gold: the butterfly pin with diamonds and rubies, $660; rosette with diamonds and sapphires, $1535; the dragon-fly with diamonds and emeralds, $1080. . . . Prices include 20% Federal Tax.

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Furs

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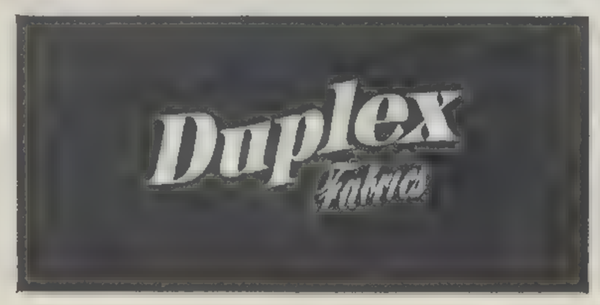

Precise as a primitive painting . . . yet as elegant as an emerald-cut diamond . . . this coat and dress by Louise Barnes Gallagher. To enhance their beauty, she selects Lac-ara, a suave, subtle fabric, 75% rayon, 25% Aralac. For like all Duplex fabrics, Lac-ara means a finer fashion.

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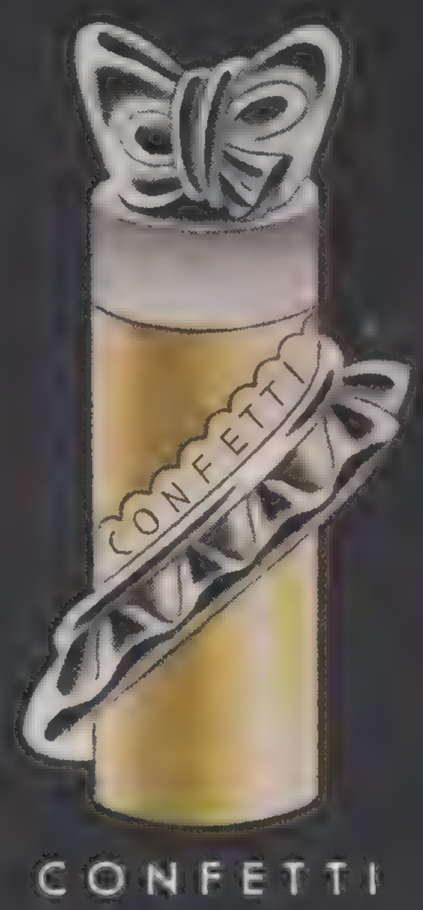
perfumes



vogue

incorporating Vanity Fair

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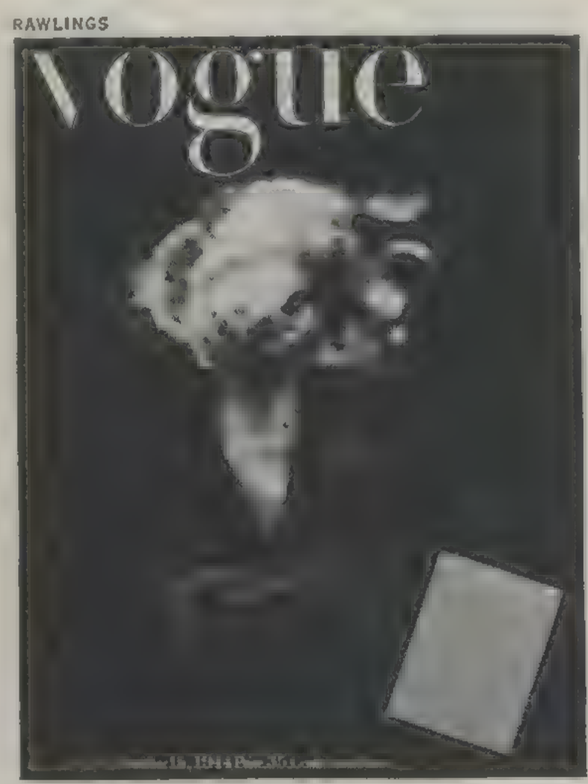

ON THE COVER: *Under the yellow and chartreuse haze of marabou and feathers is a chenille sailor. Spinach-green panne velvet gauntlet gloves. Both, John-Frederics. Himelhoch's; Frost Brothers; Vandervoort's. New "Duchess of York" make-up by Prince Matchabelli*

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fashions MADE TO ORDER

TWICE a year, a dozen or so custom-order designers in New York evolve a collection of fashions, and bring it to a high boil with a showing for the Press; subsequent showings for their interested private customers. These collections are patterned... even to the straight chairs around the wall...after the French Openings, which were also attended by the Press, the private clientele, and, before the war, American Interests. But here, curiously enough, the parallel fails. For whereas before the war the French couture made many models for the express purpose of selling them to America to be copied wholesale and bought ready-to-wear, the New York couture designs for individualists only, and reproduces only to individual order. Designs for women to whom exclusivity is a virtue in itself; for women who have not only Taste but Means and Time, and who can afford the long-term investment of clothes made to their exact measurements. Who appreciate the skill of needlework finely done, especially for them. Who like to select their own fabrics; to vary the model or its proportions for their own needs.

These fashions from the recent Made-to-Order Collections are as sensitive to the times as a seismograph. As reflective as a three-way mirror: they reflect the women who, consciously or not, are in the mind of the designer as he works...and, of course, the designer's own personality. So that these Made-to-Order Clothes have a Carnegie Look, a Bergdorf Goodman Look, a Benenson Look. The current showings are so strongly personal and unregimented that you can not bracket them in generalities and say, "There's a new Opulence"...or "You'll wear more fashion per square inch," "Skirts will be long," "short," or even that waistlines are higher...or lower. Therefore we have briefed the made-to-order collections individually. *(Continued on page 158)*

OPPOSITE: Hattie Carnegie cuts a strapless evening gown of black silk velvet. Gives it a siren-cut, a little train to hold. And covers its bareness with more bareness...sheer brown silk net in a smooth capelet banded in ruching. Strand-on-strand choker of pearls

MORE MADE-TO-ORDER FASHIONS

CECIL BEATON

BERGDORF GOODMAN makes a wonderful cape of Persian broadtail to wear late in the afternoon, for ballet and opera evenings. Bergdorf Goodman uses it as the surprising wrap for an already surprising beige wool skirt...velvet-corselet-bodice costume and ← OPPOSITE...shows it as the heart and soul of the picturesque Lillian Russell fatal-lady costume. Complete with big velvet plumed evening hat and a long-limbed, long-sleeved dinner-dress, caught up at the knee to show a traditionally pretty ankle

CECIL BEATON

ABOVE: Fira Benenson, of Bonwit Teller, cuts a narrow sheath overcoat of raisin-brown wool. Sews in a low-waisted vest of black Hudson seal (dyed muskrat). Makes a tall fur pill-box to match the vest. A skirt to match the coat. Jewels: Nadja Buckley

OPPOSITE: Czettel, at Jay Thorpe, makes a long black dinner-dress of wide, woven satin-and-crêpe stripes. In the back, drapes its low neckline into a cowl, gives its otherwise narrow skirt "movement" with mermaid pleats placed well below the knee

CECIL BEATON

MOLYNEUX ORIGINAL. Designing in the midst of London's robot bombing, Molyneux made this beautiful black velvet coat. Narrow ruff, peplum skirt. Velvet toque, Henri Bendel original. All from Henri Bendel

HENRI BENDEL ORIGINAL. Very bare shoulders for the first time in years. In a rust velvet dress with a cuff stiff with gold embroidery. Dress, headdress with an all-out romantic Blesséd Damozel quality

RAWLINGS

...TO AGREE TO THE *Nth* DEGREE WITH THIS YEAR'S REDS: HELENA RUBINSTEIN'S "PLUSH RED" LIPSTICK. PLUSH RED AND PINK SATIN DINNER-HAT BY SUZANNE ET ROGER: ALSO AT I. MAGNIN

PROPOSED . . . FOR THEN SHANON'S PINK AND BLUE: CHEN YU'S LIP AND NAIL JEWEL, "PINK SAPPHIRE." SAPPHIRE DINNER-HAT BY WALTER FLORELL: ALSO AT MARSHALL FIELD. OTHER JEWELS, JOHN RUBEL

HARPER'S

WHITE WEDDING. Miss Georgia Hatch, daughter of Mr. and Mrs. L. Boyd Hatch of New York, was recently married to Mr. Edward Peter Bemberg of Buenos Aires. Her bridal gown—white silk crêpe, made simply as a dinner-dress. Her sister's dress—white silk chiffon and lace, sashed with blue. Both designs by Fira Benenson of Bonwit Teller

TONI FRISSELL

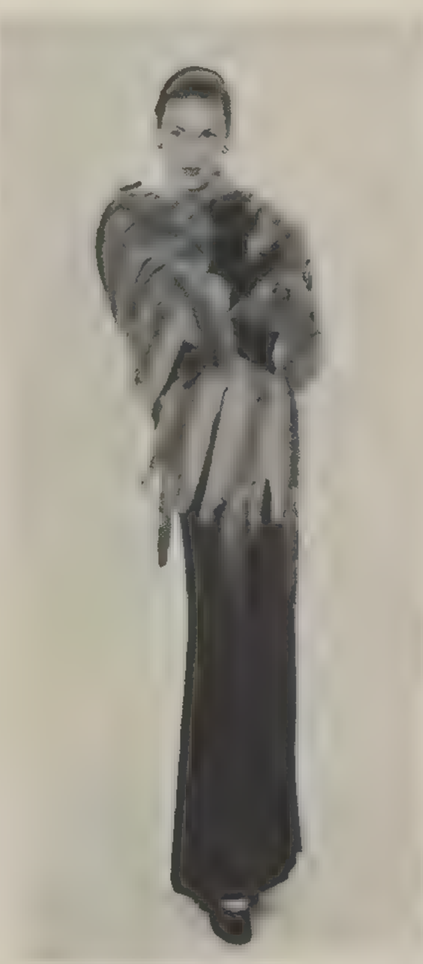
MRS. EDWARD P. BEMBERG (GEORGIA HATCH) AND HER SISTER, MISS SYDNEY HATCH

⇦PINK LIGHTNING—new crackle of colour.... In the jet-sewn velvet bolero of a black wool suit (this, and the pine-green satin chéchia are Nettie Rosenstein designs).... And in Revlon's new "Pink Lightning" lipstick and nail enamel. All at Bonwit Teller; I. Magnin; Harzfeld's

JOFFÉ

24 MODELS FROM THE HATTIE CARNEGIE COLLECTION.

Directoire suit. Red lining



16-skin stole, platina mink

White lamé dress, mink coat

Lamb vest for suit, right

Duvetyn lumberjacket suit

Narrow coat. Sables, red lining

Jewel-bordered, Chinese jacket

Dinner-dress, velvet jacket

Light brown town tweed

Fur front peplum suit

Décolleté suit, mink lapels

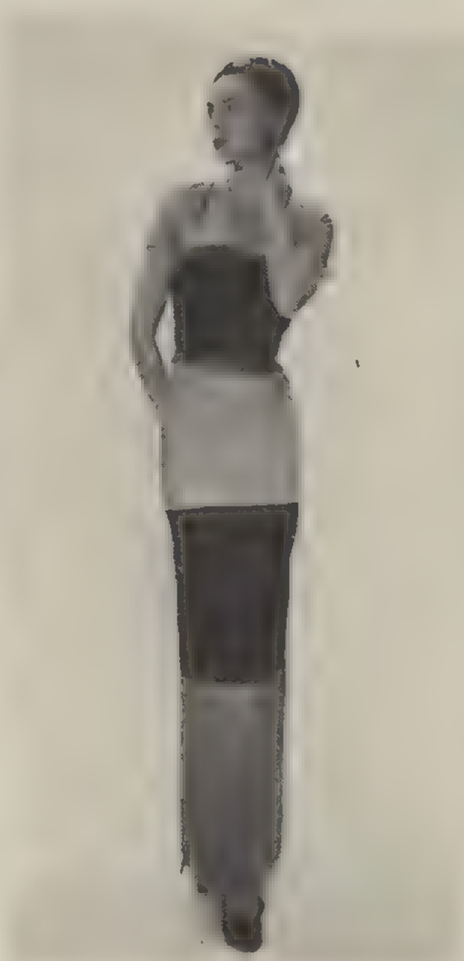
Seal-and-net striped jacket

Fuchsia tweed, fur-lined

Back-button toothpick dress

Gold Persian brocade sheath

Flaring short coat, cape back


Banded sequin-net dinner sheath

Velvet dinner-blouse, wool suit

Flaring town suit, fur chéchia

Green satin, jewelled horses

Jersey tube, jewelled belt

Striped satin dinner-jacket

Mink-tail hat with tweeds

Gold-studded jersey jumper

Ermine-lined dinner-suit

FRANCE FREE

SCHEFMAN

LEE MILLER, ONLY WOMAN CORRESPONDENT AT THE SIEGE OF ST. MALO

ST. MALO

I thumbed a ride on an L.S.T. to the Siege of St. Malo. I had brought my bed, I begged my board, and I was given a grandstand view of fortress warfare reminiscent of Crusader times. I arrived the 13th of August, and there were still armed marauders being dug out of cellars and cleared out of backyards in the mainland towns... snipers who lay in wait for the Brass or the unwitnessed or unwary...hoping to rejoin a fighting unit some place else, and not knowing how far behind the real line they were.

So the war wasn't over in this section, and the soldiers who were fighting assault battles, the artillery who were in their turn spotted and shelled by Hun counter-battery, the combat M.P.s who scraped the town for hidden enemies, the Civil Affairs team who aided bewildered civilians and kept them out of the hair of the Army, in fact, all of the Division wondered what they'd tell their grandchildren they'd done in the great war, since it was "all over" where they were still fighting on for weeks...bloody, heroic, tricky battles.... [*Censors just released that it was the 83rd Division, 329th Regiment at St. Malo.*]

The Germans called a truce from the Château in Old St. Malo, and asked that they be allowed to send out all the French people who were sheltering in the burning town. They chose the hour before darkness, typically, and the Civil Affairs sent scouts around quickly to organize hospitalization and food, to find local patriots who would recognize any conspirators or phonies in the lot...the *gendarmerie* to control the line. The military sent their counter-intelligence men, and ambulances were provided. From past experience with the Huns, we didn't dare risk sending trucks down to the causeway to meet the refugees, as it might have been a bait to get all our transport concentrated. The shooting suddenly stopped again, and a long stream of people came out into view and passed down the causeway...the injured and ill first...then old women, with bundles and dazed eyes, little hand-holding groups of girls, stumbling along...couples with babies, prams piled with all they had saved of their possessions...boys, men shambling from shock...prim women, and nuns in immaculate white, and whores. A few were hoisted out of line by the police for their crimes, and a few trustworthy others kept at the bridgehead to help identify any possibly escaping Germans.

There were farewell scenes as the injured were separated and taken off in ambulances...and the mass moved on. There were twice the 600 the Germans had announced were on the way. There was no way to control them if they dropped off and went to their own houses, or scattered or got lost, but nearly all wanted the food stocks being given out at the school, and hoped for transport further behind the battle. There was some frigid division among the people, but no haircutting...all these people had shared the hardship of battle and were friends again. For the moment.

A couple of counter-intelligence characters came to the Civil Affairs villa, to pick up the prison warden who was there. They wanted to interview a woman they had (on the advice of the *Résistance* people) put in jail the night before. The counter-intelligence deals only with those who are dangerous to the military situation. All other collaborators and such are turned over to the civilian authorities. The jail had a big hole through it, but wasn't blasted at all. The woman and her three children were brought in to the warden's office and her own portfolio of papers put on the desk. Two of the little girls were dressed in blue velvet coats with white bunny collars, and the third was a toddler. The papers contained receipts for salary from the German labour "Todt" organization where she had had a secretarial position. Identity cards and ration books in order...and letters signed Heil Hitler, all swastika-ed. There were also some pornographic photographs, which for some strange reason she clung to. When any difficult question *(Continued on page 129)*

AGAIN

AUGUST 1944—

TEXT AND PHOTOGRAPHS BY LEE MILLER,

VOGUE'S WAR CORRESPONDENT

LEE MILLER

WAVES OF ALLIED BOMBERS, AT FIFTEEN MINUTE INTERVALS, ATTACK THE CITADEL AT ST. MALO

MORE ST. MALO ➡

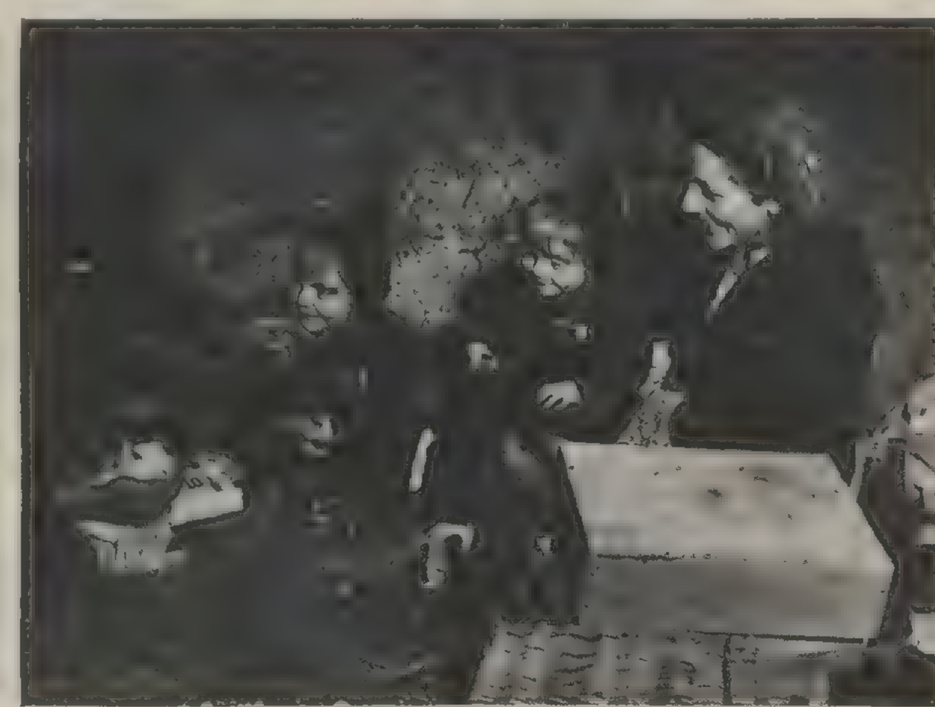
ST. MALO

LEE MILLER

MAJOR SPEEDIE (LATER MADE LT. COL.), WHO RECEIVED ST. MALO'S SURRENDER FROM COL. VON AULOCK, IN GERMAN EX-HEADQUARTERS

COL. VON AULOCK (THE MAD COLONEL) WAITS FOR JEEP AFTER SURRENDER. ON LEFT, MAJ. SPEEDIE; ON RIGHT, CAPT. WHITE

FRENCH NUNS, AMONG THE HUNDREDS OF REFUGEES ON THE ROAD OUT OF ST. MALO, PACK THEIR FEW BELONGINGS IN A VAN

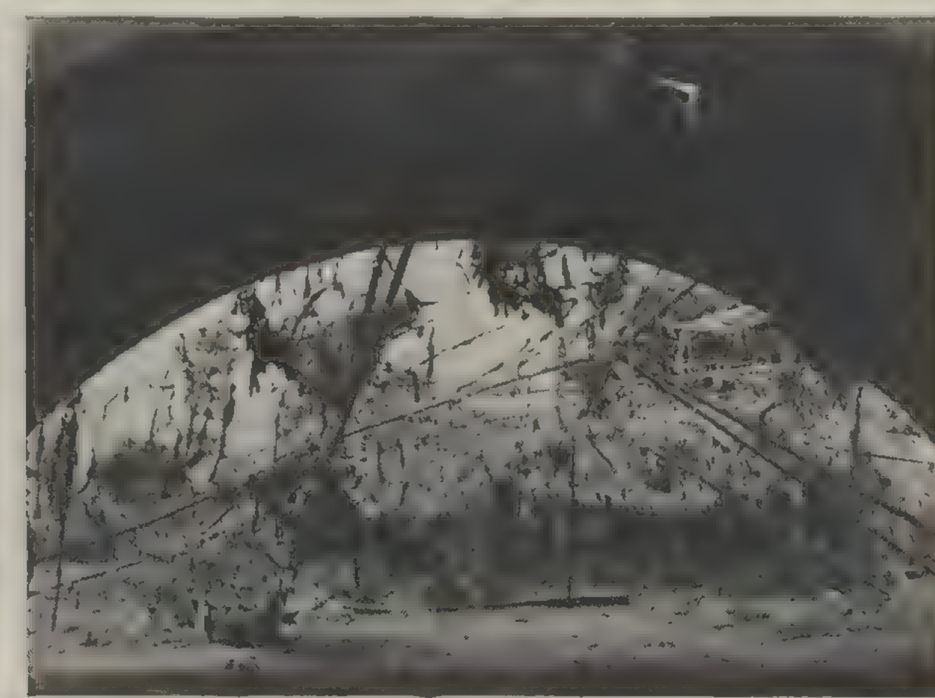


AMONG THE REFUGEES WHO LEFT ST. MALO ARE THESE "PIXIE" TWINS—HERE BEING CHEERED UP WITH A WHITE RABBIT

CAPTURED GERMAN NURSES WHO HAD SERVED IN GERMAN PILLBOX HOSPITALS—HERE IN A PRISONER COMPOUND NEAR DINARD

LIAISON OFFICER JEAN PAGÉS—ONE OF VOGUE'S ARTISTS AT WAR—NEGOTIATED THE SURRENDER OF CAP FRÉHEL, SISTER FORT

INTERROGATION OF A FRENCHWOMAN WHO HAS HAD HER HAIR SHAVED FOR CONSORTING WITH GERMANS—NOTE HER EARRINGS



PHOTOGRAPH TAKEN FROM INSIDE OF A FLYING ROBOMB SITE NEAR VALONNES. NOTE HEAVY CAMOUFLAGE DRAPING OUTSIDE

PARIS

PHOTOGRAPHS AND TEXT
BY LEE MILLER
VOGUE'S CORRESPONDENT

SHORTLY after the fall of St. Malo, I went on to Paris. Paris had gone mad—the avenues were crowded with flags and filled with screaming, cheering pretty people. Girls, bicycles, kisses, and wine—and around the corner sniping, a bursting grenade, and a burning tank. The Parisians had made a fantastic game of their week of war, the stakes were life and death, but in their long waited battle, they attacked with gaiety. Boys who had grown up under the occupation gained rifle and manhood in one gesture. Girls in flippant clothes carried ammunition, food, and messages. Families destroyed the hated Hun posters and raided collaborationist strongholds.

Our boys were kissed and cheered and showered with presents, they battled in one square and celebrated in the next. They manned guns on a corner with a small boy and a dictionary...every jeep had a "jill," every soldier an armful of "mademoiselles" and the crowds managed to wave more and more. I arrived exhausted by my share of millions of handshakes, the embraces of grandmothers, of French sharpshooters and bevies of French girls. I was the "femme soldat." Small use to say I was just a journalist and that I'd rather keep my hands busy on my camera shutter, *(Continued on page 147)*

PLACE DE LA CONCORDE, WHERE ONCE THE GUILLOTINE STOOD, RINGED WITH BARBED WIRE BARRICADES

NEAR NOTRE DAME, BOYS CLIMBING THE BARRICADES. NOTE THE SKULL-AND-BONES ARMBAND ON ONE OF THE BOYS

MICHEL DE BRUNHOFF, FRENCH VOGUE EDITOR, AND JEAN PAGÉS, HERE ON PASS IN PARIS AFTER FALL OF ST. MALO

TOUT PARIS ON BICYCLES—GIRL'S SKIRT IS SO SHORT AND FULL IT GOES OVER CYCLE SEAT

WAR TAXI—HACK DRIVEN BY WOMAN "COCHER." ON GIRL, FULL DEFIANT SKIRT, CLOG SOLES, AND LONG FLOWING HAIR

MADE FOR CYCLING—RAYON DRESS WITH APRON FRONT. THE CAR HITCHED ON BACK OF BICYCLE IS CELLOPHANE

G.I.'S PLAY BASEBALL IN CHAMPS DE MARS—WHILE SHOOTING IS STILL GOING ON IN OTHER QUARTERS

FRENCH GIRLS GO FOR LONG VERONICA LAKE HAIR-DO'S—IN CONTRAST TO TIGHTLY KNOTTED HAIR OF GERMAN WOMEN

SOAP-BOX ON WHEELS HITCHED TO A BICYCLE—ANOTHER MAKESHIFT MEANS OF TRANSPORTATION IN PARIS

MORE PARIS ➡

LIBERATION

AT THE BARRICADE ON THE RUE ST. GERMAIN; NOTE MEN CARRYING MOLOTOV COCKTAILS TO THROW AT TANKS

HUNTING DOWN GERMANS IN CIVILIAN CLOTHING HIDING IN THE STREETS AND CELLARS WAS A HAPPY JOB FOR PARISIANS

GENERAL DE GAULLE TRIUMPHANTLY SMILED AND WAVED TO THE CHEERING FRENCHMEN LINING THE STREET

DELUGE OF PAPERS THROWN FROM THE HEADQUARTERS OF JACQUES DORIOT'S HATED FRENCH POPULAR PARTY

YOUNG MEN OF THE *RÉSISTANCE* WITH A PRIEST AT THE BARRICADE; NOTE RESEMBLANCE TO PICASSO PAINTING

OF PARIS

NEVER has the liberation of a city been so thoroughly recorded by the camera as was the freeing of Paris. As the city rose to beat off the occupying Germans, a group of photographers who had banded together during the Occupation were ready to record the momentous hours. Some had well known names such as Cartier-Bresson, Tracol, Arthaud, Roubier, Jahan, Zuber, Serge Sazanoff, and Roughol; others were unknown young men with cameras. But together they had a hundred eyes focused on Paris and her people. They saw the great surging crowds and the individual heroisms, the downfall of the collaborationists and the glory of the patriots, they patrolled the Boulevards and the winding streets. Calling themselves the Photo Press Liberation, they took photographs like these, a picture testimonial of how Paris threw off the Nazi yoke.

THREE GREAT FRENCHMEN; GEORGE DUHAMEL, PAUL VALÉRY, AND SIEGFRIED, WATCH GENERAL DE GAULLE'S PARADE INTO PARIS

SACHA GUITRY, WELL-KNOWN FRENCH PLAYWRIGHT-ACTOR, IS ARRESTED AND QUESTIONED BY THE F.F.I.

MORE PARIS

IN PARIS...PICASSO

PAUL ELUARD, SURRÉALIST POET AND WRITER, WITH HIS WIFE NUSH; BEHIND THEM A PICTURE BY THEIR GREAT FRIEND, PICASSO

LEE MILLER

LEE MILLER WITH BORIS KOCHNO, AND PICASSO

When I went to Picasso's studio, after I arrived in Paris, Picasso and I fell into each other's arms, and between laughter and tears, we incoherently exchanged news about friends and their work, and looked at his new pictures, some of them painted while the Battle of Paris raged. He has painted prodigiously during these four years, never accepting anything from the Germans. He wanted to know what had become of the little portrait he'd given me of Nush Eluard. It had been drawn on a scrap of paper tablecloth after lunch one day, and coloured with the juice of the fruits and vegetables we'd been eating. He said that painting in war time was like that and required an equal amount of ingenuity; that it was easier to work seriously and devotedly in war time isolation than before. In any case, there was nothing else to do except work and struggle for food, and see one's friends quietly, and to look forward to the day of Freedom.

Picasso is as alert, as unpredictable, and impetuous as ever; careless, generous, and voluble as always. He offered me his coffee, soap, and cigarettes—what there was of any of them. He darted around the studio to find a drawing I'd remember or like...a bibelot he had acquired, an old painting he'd discovered.... By some devious means he has hot water in his studio (the only one I've heard of in Paris), so he made me wash my neck.

From the point of view of art in Paris, the most valuable contribution has been the fact that Picasso stayed here under the occupation as an inspiration to others...the fact that he didn't abandon the ship. He showed me his portraits of imaginary FFI boys. The faces on the canvases are exactly like those of the *(Continued on page 149)*

PICASSO'S SCULPTURE AND PICTURE LADEN STUDIO

BÉBÉ BÉRARD, VOGUE ARTIST, IN HIS STUDIO; FROM HIS BALCONY, SOME MEN OF THE F.F.I. FOUGHT THE GERMAN SNIPERS

TOMATOES: IN WINDOW AND PAINTED BY PICASSO

STILL AT WORK

TEXT AND PHOTOGRAPHS BY LEE MILLER

PICASSO, GREAT ANTI-NAZI OF THE ART WORLD, WITH SOME OF HIS LATEST PAINTINGS—MANY ARE PORTRAITS OF RESISTANCE MEN

PARIS FASHIONS—

FIRST REPORT FROM THE FRENCH COUTURE SINCE 1940

MME. BEAUREPAIRE IN HER PONY CART CONSIDERED THE MOST ATTRACTIVE AMONG THE ASSORTED PARIS VEHICLES. HER TURBAN IS FROM LEGROUX SOEURS.

[EDITORS' NOTE: *This first report from the Paris couture since the fall of France in 1940, is only a "token" report, for the Paris houses are most anxious to have America know that these clothes are midseason models—designed before the Liberation. Now that France is actively in the war again, the designers are reconsidering their fashion ideas, thinking about simplified and clarified lines, without the extravagant use of fabrics which marked the models made to defy the Germans.*]

THE French fashions on the next three pages are the first of what we hope will hereafter be regular reports from our Paris office. These clothes were made before the Liberation—the new autumn or winter collections have not as yet been designed.

Now that the city is free, considerable fashion changes are likely. Whereas the clothes made during the German occupation were intended by the various dressmakers to be deliberately fancy and exaggerated, in order to taunt the Germans, now Paris feels that she is part of the war again. Once any saving of material or labour only benefited the Germans. Now everything is changed, France's sons are off to join LeClerc's army, France is actively in the war again. The dressmakers want to modify and simplify their lines. They realize that America and England are under clothes limitations, and while they don't expect buyers in Paris at once, they are completely reconsidering their collections. This applies to clothes only, not necessarily to hats—for hats are more transient and can afford to be more exaggerated.

The new dresses in the large houses continue to show interest on hips. The materials are extraordinary: rayon-and-wool rarely, rayon-and-rabbits' hair mostly. The latter are lovely but unsturdy, and the hairs shed compromisingly. In Lyons, the fabric makers have woven miracles of beauty. The wood pulp velvets and hat fabrics are exquisite, though they'd never take any wear except on the head.

The first hats that have been made since Liberation Day show interesting new trends. Crowns are larger than the head, yet they stay on firmly. They are especially low in back. Brims in front are irregular and flexible with ear or cheek pieces framing the face.

Here are two revealing French-German incidents on fashion: The German "Wacs," known as the "*Souris Gris*," when they arrived in Paris wore no make-up and their hair was screwed up tightly, but six months later they were all curls and lipstick...proving that the frivolity which the French purposely brewed was a potent poison. The German authorities had to clamp down on their "Wacs" with a rule that they must have clean faces.

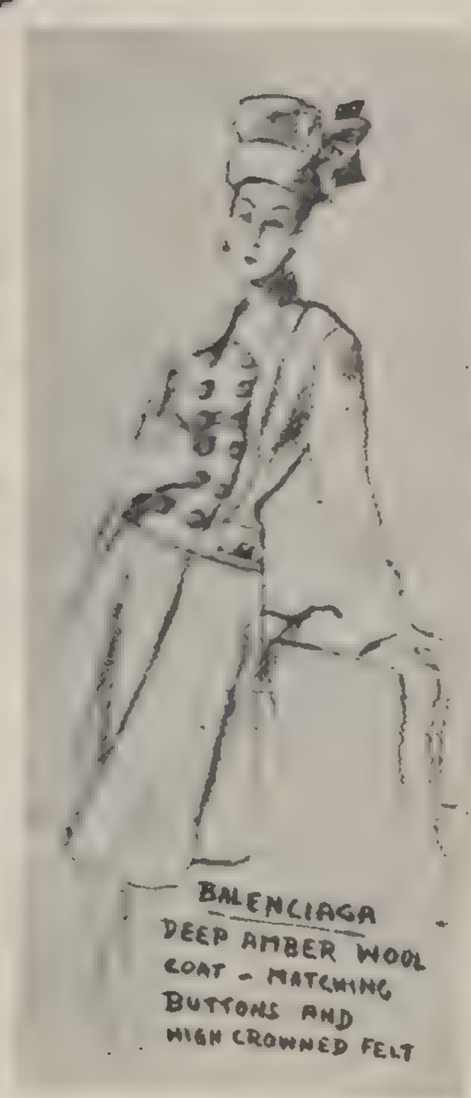
The German commander in Paris, when he saw all the loopy hats, said: "If they wear such gay monstrosities in defeat, what can they possibly think up for their Victory?"

LANVIN
TOP-HEAVY LOOK STRESSED BY CREST-LIKE PLEATS ON SHOULDERS OF BLACK CREPE DRESS

MAD CARPENTIER
COAT WITH CAPE-LIKE TOP INGENIOUSLY DRAPED, PLEATED BELL SKIRT
BLACK VELOURS DE LAINE

PIGUET LEOPARD
BASQUE ON BLACK
TAILORMADE. PAULETTE HAT

MAD. CARPENTIER
BLACK SATIN DRESS
HUGE PLEATED SLEEVES



BALENCIAGA
DEEP AMBER WOOL COAT - MATCHING BUTTONS AND HIGH CROWNED FELT

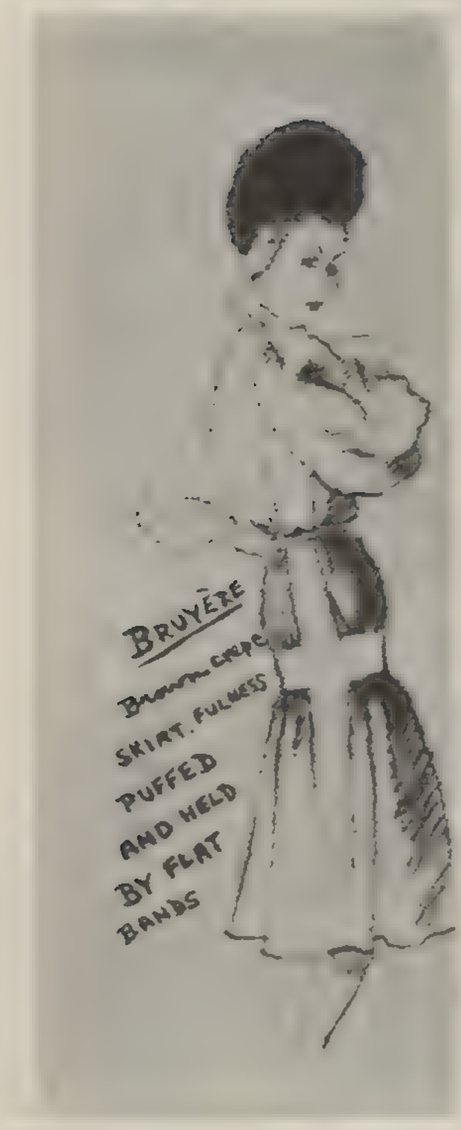
MORE PARIS FASHIONS →

RADIO DRAWINGS BY BLOSSAC

PARIS FASHIONS

MIDSEASON COLLECTIONS MADE BEFORE THE LIBERATION

LELONG BLACK FAILLE FLARED BASQUE ON WOOL DRESS. BERET BY JANETTE COLOMBIER



BALENCIAGA BLACK COAT
FAILLE TOP ENDING BOW
AT WAIST, WOOL SKIRT

WINTER PLAY CLOTHES

There's something new under the feebling October sun. A bright new look. A new fashion. A new school of winter play clothes, distinctly This Year in their style and their scope. See them opposite—Short slacks with a brash Little Boy look. Short wrap-around skirts, worn with long Hamlet stockings of coloured jersey, and stocking-tight jersey tops. Peter Pan shorts of wool tartan. Red jersey pants to the knee, under a jersey doll dress, a pinafore. Ankle-length exercise slacks, like a ballet dancer's.... All of them warm, wearable, wonderful—with just the right measure of hoopla.

American designers are pretty much at home with play clothes. They all but invented them, and their summer sun-dresses, dirndls, clam-digger slacks, Leg Look shorts have become the rule for Fair Play. To these cold-weather play clothes they bring the same functional comfort, unfettered fancy. And American women, too, are very sure of themselves on this ground. They choose what—on them—looks well, wear it with confident chic, defer to no authority but their own sense of what's fun and fitting.

If you're the Great American Type—well-boned, and not too well padded—these winter play clothes may be for you. You'll wear them in the country, at college, wherever you'd wear classic sweaters and skirts and slacks. You'll wear them in town, for badminton, bowling, a fast game of darts, a bicycle spin in the Park. You'll wear them for your most relaxed evenings at home, putting a log on the fire, washing the dog, doing the Bending & Stretching that keeps your figure absolutely accurate.... And when you wear them, you'll play for a Look. Maybe sheathe your feet in flat little ballet slippers of bright kidskin or jersey. Sleek your hair back. Scrub your face to a high shine. And then add a strong slash of lipstick to mock the Little Boy illusion.

In the gallery opposite, notice the versatility of many of the costume-items. You could wear the Dissenting-Sleeve jacket of B with a conservative black skirt. On the basis of F's bottle-green jersey top and stockings, put a skirt, if the shorts are too short. Wear any of the high-throated jersey shirts (B, D, F, G, H, I) with other skirts, slacks. Or wear the striped jersey doll-dress (E) or pinafore (I) out to dinner, with jewels and different underpinnings. (Here, incidentally, the models are posed to show the skin-tight red underpants. In normal wear, there'd be only a flick of red, unless you let loose for a bowling strike, or fell off your bicycle.)

A. Little Boy look to short slacks of Royal Stuart wool tartan. $17. Lumberjack top to match, $23. B. Black wool jersey slacks, $17, black-sleeved brown jacket. $23. Striped beige jersey shirt, $17. C. Botany flannel knee-slacks, $15. Top of handsome hand-woven cotton, $20. Tina Leser design

D. Short wrap-around skirt of royal blue wool, $11. Turtle-neck brown jersey shirt, $10. E. Doll dress of red-striped wool jersey, $30. Worn over skin-fitting red wool jersey underpants, $13. F. Leg Look shorts of fringed wool tartan. $9. Duchess Royal design. Green wool jersey top, $13.

G. Over red pants, $13—wool wrapped skirt and jersey top, $30. H. Sweater top of Heller wool jersey, $11. Ankle-short slacks, $17. I. Knitted wool pinafore, $23. Polka-dotted shirt, $13. Pants, $13. Claire McCardell designs: A, B, E, G, I • All these winter play clothes at Lord and Taylor; Marshall Field

A
B
C
D
E
F
G
H
I

The Arno River at Florence along which the British Eighth and the American Fifth Armies fought in August, 1944. About 1488 Ghirlandajo, the master portraitist of Florence, painted this tender view as background for his famous double portrait of Francesco Sassetti, banker, and son, Teodoro

Siena's twisted roads and pointed hills over which General Clark's American Fifth Army fought. In the late fifteenth century, Fungai painted this delicious scene as background for "The Nativity"

Italian front—

Padua; a hilly scene outside that ancient university town, a strategic section of the 1944 Italian war theatre. About 1490 Carpaccio, the great Venetian master, painted this as a detail in his great and curiously symbolical canvas, "The Meditation on the Passion"; the leafy tree in the foreground represents hope and promise

Venice, outside the city, with probably Castelfranco in the distance—which the Allied Armies may yet see. About 1510 Giovanni Bellini painted this detail for a Madonna and Child

Rimini to Urbino, known to the Allied Armies as the left hinge of the German Gothic line, was the great Renaissance stronghold, some thirty years before Columbus discovered America. About 1460 Mantegna painted this rocky, cavernous, hilly background with the tree of life in the foreground as a detail in his masterpiece, "The Adoration of the Shepherds"

Rome's Castle St. Angelo, taken by the U. S. Fifth Army in June, 1944. About 1516 Raphael painted this in his portrait of Guiliano de Medici

by the Renaissance masters

GHIRLANDAJO

FUNGAI. NO PORTRAIT

ANDREA MANTEGNA

RAPHAEL

VITTORIO CARPACCIO

GIOVANNI BELLINI

Italy's northern terrain, its vistas of walled hill towns, of winding white dust roads, of crenellated *castellos*, and intensely cultivated countryside are all familiar now to thousands of American and British troops who fought against the Germans there.

On these two pages are the photorealistic records of Italy now, but they were painted about five hundred years ago as backgrounds for glowing Madonnas, for saints robed in last word fifteenth century elegancies, for the great in their Sunday best. (We reproduced only the salient details of these great paintings.) The six Renaissance masters who painted them were Domenico Ghirlandajo, Bernadine Fungai of whom there is no extant portrait, Andrea Mantegna, Raphael, Vittorio Carpaccio, and Giovanni Bellini.

This Italy which Cesare Borgia saw, which Hun barbarians from the north ravaged in antiquity, which Spaniards and Germans conquered in 1527 and Napoleon in 1796, is the Italy which knew Michelangelo and Galileo, and influenced all English poesy; now the Allied Forces know this Italy almost too well.

• The original paintings hang in the Metropolitan Museum in New York

DEAR FANNY, I MADE IT!

An open letter to Fanny Brice from Paula Trueman

. . . an actress with designs on dressmaking

Dear Fanny: Last night I dreamed about you and that's always a sure sign that I haven't written to you for ages. Remember, in my last letter, I told you about a new part I had—a daffy Southern spinster full of frills and old family? Well, wait until you hear what happened after that. You'll forgive my long silence.

The play opened in Detroit, Decoration Day. The next day it was practically midsummer. I felt awfully sticky in the old black suit I was wearing, and with the excitement of the opening over, I suddenly became painfully conscious of the dingy state of my wardrobe. Oh, it wasn't that I hadn't taken enough clothes with me. My cupboard at home was just as bare, and, judging from the notices of the show that morning, would stay that way for a while. I sat on that Boulevard that's wider than it's long, and bemoaned the fact that I was so small, a woman grown, but with the body of a child, neither fowl nor fish, nor good Junior Miss.

That night my little understudy arrived at the theatre in a ravishing yellow and black pure dye silk print. "Hattie Carnegie," I thought, and slunk into my dressing-room, yanked off my navy-blue rayon two-piece dress, and heaved it into the corner. Every night that week she showed up in a different number until I couldn't stand it any more. So I went right up to her and said in a tone so full of surprise as to be insulting, "Where did you get those Divine Clothes?" I must say she was very simple and sweet about it. "I made them myself," she said. I gasped and took another look and sure enough she had. The seams were a bit crooked and the waist joined the skirt on a slight slant, but what the hell, the general effect was wonderful. If she could do it, so could I, and that was how I came to MAKE MY OWN CLOTHES.

PORTRAIT OF PAULA TRUEMAN DRESSMAKING—PAINTED BY HER HUSBAND, HAROLD STERNER

When we got back to town (no, the show did not come in, but by now I was so excited and eager to start my dressmaking that I didn't much care whether it did or not), I rented a sewing machine for a month. I discovered later that it was the kind they reserve exclusively for hiring-out—the stalwart kind that will take the punishment that only a woman in the grip of a cause can administer. One light step on the treadle and it leapt at you with a hideous shriek and sucked you in, work and all, if you weren't quick about it. I collected half a dozen Vogue designs, yards and yards of goods all different colours, and set to work. Not content with making one dress, I started four at the same time—like a kid at a birthday party, stuffing ice-cream and cake and chocolates and cookies all into his mouth at once. Nothing, I was determined, would stop me from being the best-dressed woman in town. I had never used a pattern before, so I had to sit down and study the directions word for word. It took me three (Continued on page 156)

DESIGN FOR DRESSMAKING (Opposite): the centre-of-interest suit. Try it yourself if you are courageous and competent, or give it to your tailor to make in new, deep winter navy-blue woollen. Vogue Design S-4591. Hattie Carnegie's cap. Gloves and bag, Mark Cross. Jewellery, Seaman Schepps. (Back views and sizes on page 135.)

RAWLINGS

ABOUT $140. FILENE'S; ALTMAN; NEIMAN-MARCUS

HELICOPTER, LADY? Post-war, perhaps you'll hail helicopter taxis. Commute by helicopter. In Boston, the first commercial flight has been made: a ceremonial package-transport from Filene's warehouse to a branch shop. In New York, inside Bonwit Teller's, customers, for the price of a War Bond, are sitting at the controls of an assembled helicopter. The one shown was made by Aeronautical Products Inc., rises straight up, lands on a ration token, does 110 m.p.h., will cost about $2500.

Good travellers by helicopter or Madison Avenue bus—these handsome coats. ABOVE: Coat shaped smooth as a dress, given heft by big brown and yellow plaid. OPPOSITE: Fog-soft grey wool topcoat, faced with chinchilla rabbit, over grey suit. BELOW: Grey tweed overcoat, striped with grey, belted low, and loose at the back.

FORSTMANN WOOL COAT, ABOUT $210.
SUIT, ABOUT $95. MONTE SANO DESIGNS
AT FILENE'S; ALSO BONWIT TELLER; NAN DUSKIN

$100. FILENE'S; SAKS 5TH; NEIMAN-MARCUS

KAY BELL

Coat life. Here are three short, extra-but-indispensable coats that expect to be worn over almost everything in the country. And, in town, with perhaps a matching skirt, become the better half of a Favourite Suit.

ABOVE LEFT. Sleek-as-sleek natural covert-cloth topcoat. 33-inch length. Sizes 12 to 18. $65. Abercrombie & Fitch.

ABOVE RIGHT. Black tweed throw-over coat, lined with white lamb, red wool binding. Black skirt. Here shown with lacquer-red Rodier wool jumper. Sizes 10 to 16. Coat and skirt, $195. All: Bergdorf Goodman; Marshall Field; The Dayton Co.

OPPOSITE. Two-faced short coat. Botany's black flannel goes into reverse with oyster-white cotton gabardine. Tina Leser design. Sizes 10 to 18. $35. Altman; Bonwit Teller, Phila.; Garfinckel's; Sally Victor's wide-cuffed felt roller hat

MRS. VINCENT ASTOR'S BRONZE SATIN DRESS—A CHARLES JAMES ORIGINAL AT ELIZABETH ARDEN

RAWLINGS

People are talking about

GERMANY invaded. For the first time the modern German Empire knows the pinch of the home-front battle-field... The end of England's blackout after five dark years... The latest in Finland's successive war switches...

PEOPLE Are Talking About... The gusty, and sudden appreciation by the Army of Gloria De Haven's curves... "While the Sun Shines," the new play that Terence Rattigan of the R.A.F. wrote... The common sense, the prophetic clarity, and the hindsight precision in evaluating the last peace in Leopold Schwartzchild's book, *Primer for the Coming World*... The stencilled emotions in that bag of banalities that David Selznick has proudly called a picture of the home front, "Since You Went Away," a movie that collects details but understands nothing...

PEOPLE Are Talking About... The twist on Gin Rummy, called Oklahoma Gin, that takes two packs, has the two-spots wild, the Queen of Spades counting fifty for you, if played on the table, and one hundred against you if caught in the hand, game score reached at one thousand points... Television's programs, which have a certain resemblance to such early movies as "The Great Train Robbery"... "Danses Concertantes," the new bob-tail ballet hit of the Ballet Russe de Monte Carlo—a tri-powered hit with its Balanchine choreography, its Stravinsky score and Berman costumes... The drama of Joseph Kessel's book, *Army of Shadows*, in which he keeps his voice down, skillfully understates the magnificent story of the Resistance in France...

PEOPLE Are Talking About... John Foster Dulles and his careful conception of Foreign Policy, which has led some to say, "The voice is the voice of Dewey, but the ideas are the ideas of Dulles"... The vacant stare with which the public watches the Fascistic events of Argentina, paying little more attention to them than to the first infection in Europe... The callow superficiality of some Romans' lives, as reported in Vogue's September 1 issue... Joseph Driscoll's book, *In the Pacific*, with its accounts of General MacArthur, who is known to the Navy men as "God's Choice"...

PEOPLE Are Talking About... The Quebec Conference... Aldous Huxley's new book *Time Must Have a Stop*, one of those confused, brilliantly inductive, amusing novels with characters that ten years from now will be part of the literary consciousness... The Maquis, the guerrilla fighters of France, who laid such a firm foundation of sabotage for the Allies... The election, foreign policy, agency fights in Washington and the election... The conversation during a burst of enemy fire in the Marianas: "If we get through this one, I'm going to dig a foxhole so deep it'll be just short of desertion"...

⇦Mrs. Vincent Astor

Mrs. Astor is the head of the Women's Division of the New York War Fund. Blonde, with delft-blue eyes, her super-efficiency swathed in charm, the former Mary Cushing is working long and hard in the current fund-raising drive of this unit of the National War Fund. For the second year, this unified wartime appeal is beamed at American pocket-books in a once-a-year, one-for-all campaign. Linked together in the Fund are such war-related organizations as the sixteen American agencies for United Nations Relief, the U.S.O., the United Seamen's Service, the War Prisoners' Aid. Sudden peace in Europe will probably make more demands on many of these agencies; then there will be the hungry to feed, the homeless to shelter, there will be cruel shortages of clothing and medical aid. Then too will come the intensification of war in the Pacific, its hard-fought, long-awaited crescendo

BLACK is what you make it

There's Good Black and Bad Black and price alone never determined the difference. It's a matter of how you wear your black and what you put with it. See what happens to a simple black wool suit, opposite, when you add two sparkling chokers and one heaping turban. When you give a black velvet peplum party coat its due: a clipped ostrich toque and diamond sunburst pin. ABOVE. Party coat of black Juilliard velveteen. Sizes 10 to 18. $50. Saks Fifth Ave.; Rich's; Thalhimers. Antique sunburst: Gold and Silver Shop.

BELOW. Turtle-neck blouse, $10. New, longer, stiffened-hem skirt, $15. Of Celanese rayon satin. Florence Gainor design. Lord and Taylor; Davison Paxon.

OPPOSITE PAGE. Day-suit of smooth black wool. Stand-up collar, shirt-sleeves, slim, fly-front skirt. Sizes 10 to 20. $40. Peck and Peck; Frederick and Nelson; L. S. Ayres. Open-crown wool turban, John-Frederics. Milton Schepps jewels

"Twelve furlongs,"

Between two lakes, "Twelve Furlongs"; its architect, Aymar Embury II

BALKIN

In the library; a green sofa, pillowed in white, fits in the bay window; the chintz curtains are green and white

In the long hall; white walls help dramatize superb English furniture and curtains of softly flowered chintz

The other end of the library; dark green plaster niches filled with plates, a porcelain collection in the secretary

In the dining-room; grey walls, a yellow ceiling and delphinium chintz; the chairs are covered in deep red

Mr. and Mrs. Townsend B. Martin's house in Connecticut

Its white brick façade caught between twin lakes—one natural and the other man-made—"Twelve Furlongs" conceals the heart of an English country house. Inside, the decorator, George Stacey, has used a variety of chintzes—a flower garden of never-classic roses, delphinium, larkspur, and camellias with only one common denominator, a white background. These bloom against plain coloured walls and sedate English antiques, combining happily with great bunches of fresh flowers and plants—even the stairway has flowering plants on every step. Mrs. Martin and her two small sons live at "Twelve Furlongs" all year round, while Mr. Martin, a Chief Boatswain's Mate in the Coast Guard, is on active duty.

Mrs. Martin and her two small sons, Michael Townsend Martin and Marshall Heminway III, sit in the library filled with books, bright with chintz and plants

1 MISS JOYCE REYNOLDS. STAR OF THE MOVIE, "JANIE"

PENN

VOGUE'S JUNIOR FASHIONS

VOGUE STUDIOS

October nights long...

There's a difference this year in the nights...at least in how you'll dress for them. On big evenings, many skirts, junior and senior, reach the floor. It's partly because a Uniform is fit company for décolleté long dresses without changing a bar or stripe. Partly because the Uniforms like long dresses. Two kinds of long dresses: the Dream Girl variety (like the décolleté one opposite) and the slick, swirling rhumba kind (right) sleeveless, but high-necked. Either...a beautiful way for Juniors to look beautiful at night.

2

OPPOSITE: #1. Miss Joyce Reynolds, 20-year-old star of the movie "Janie." Her evening dress, a white cloud-drift shadowed by black velveteen. Of rayon marquisette. Sizes 9 to 15. $30. Bloomingdale's, Jordan Marsh. The choker of pearls, La Tausca.

RIGHT: Junior Fashion #2. Basque-topped dress of black rayon taffeta, snug as a sweater. Sizes 9 to 15. $20. Best, J. W. Robinson, Neiman-Marcus.

• For list of shops in other cities, see page 161.

JACK WASSERMAN

...October nights short: on the next two pages

Vogue's camera report: Young New York at Night

1

In the Gay Places..New York Juniors take their evening dresses short..always cut away on top..with a jewelled choker clasped about the throat.

2

1. Dancing at the Stork Club: Miss Cathleen Dugan and Lt. James W. Riley, Jr.

3

2. Dining at La Rue's: Miss Emilie Banks, Lt. Bernard White.

3. Lt.(j.g.) and Mrs. Benjamin Crowninshield Bradlee at the St. Regis.

4

4. The people: Miss Ann Cornell and Mr. John Bigelow. The place: El Morocco. The point: A pretty Junior, a décolleté dinner-dress.

5

JACK WASSERMAN

5. Lt.Commander and Mrs. Harry L. Harty, at the Iridium Room of the St. Regis. Mrs. Harty's short dinner-dress: bare of sleeve; gold band at the throat.

The young crowd

3

4

takes over the short, bare dinner-dress

VOGUE STUDIOS

THIS WINTER, instead of a little coloured crêpe, or a black might-have-been-afternoon dress, young people are wearing definite dinner-dresses for Nights-on-the-Town. Perhaps not quite as bare as their young mothers', but certainly barer than they themselves have ever worn before. There are very few sleeves; most of the neck-lines have a deep, bare V- or U-shape, are worn with chokers of pearls, or fake jewels on velvet. JUNIOR FASHION #3. Black rayon moire dress, crystal-studded belt. By Young American Deb. Sizes 7 to 15. $23. Lord and Taylor; Bullock's; Erlebacher's.

#4. SHORT DINNER-DRESS of black rayon velvet. Cap sleeves fold back on pink satin. Sizes 7 to 17. $30. Jay-Thorpe; I. Magnin.

#5. SNUG SLEEVELESS DINNER-JACKET, skirt of rayon satin. Sizes 7 to 15. $35. Franklin Simon; Kaufmann's; Charles A. Stevens

• Shops in other cities, page 161.

5

5 FEET 3 AND UNDER

1

2

3

4

JOFFÉ

It's nice to be 5 feet 3 and only-come-to-his-shoulder...especially now that there are designers whose métier is bringing current fashions to your scale. Fur coats, important higher hats, suits, dresses—even two-piece dresses. These, for instance: 1. New longer-short fur coat with shoulders right, pockets right. Persian lamb, Hollander Featherlite Brand. Short sizes 10 to 20; $795. Bergdorf Goodman. 2. Wrapped-throat, uninterrupted figure-lines in a black Enka rayon crêpe dress. Short sizes 8 to 18; $35. Lord and Taylor. Velvet pancake, Florence Reichman. 3. Trim figure-suit. Higher waist, high collar. Pacific wòrsted twill. Mandelbaum suit. Short sizes 10 to 18; $45. Beige hat by Harryson. Both, Franklin Simon. 4. Pretty two-piece afternoon dress for five-footers. Bows at the back. Again the smooth line. Rayon crêpe. Varden dress. Short sizes 8 to 18; $30. Lord & Taylor

Paradise Pink... because it's prettier

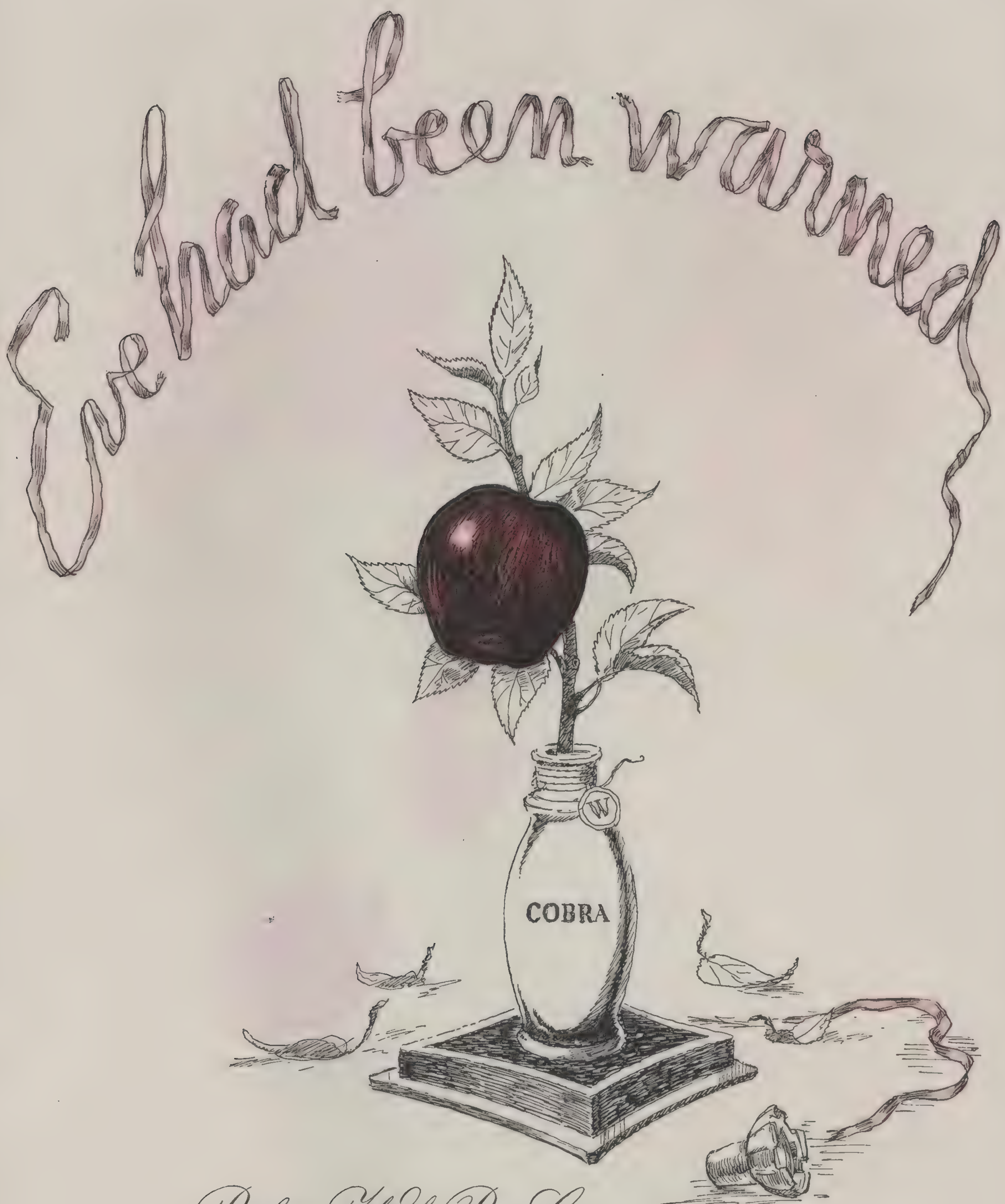
So beautiful it tugs at your heart . . . PARADISE PINK, the newest creation of Elizabeth Arden in her famed lipstick pink series, is likewise so natural that it's completely disarming, wonderfully young . . . and it's news. Wear it with Renoir Pink Powder for daytime, Paradise Pink Powder for evening . . . use Paradise Pink rouge, applied ever so sparingly, in a little triangle of dots over each cheek bone; blended out gently . . . put on your powder with a firm, pressing motion . . . use Paradise Pink Nail Polish for a final touch . . . it is a pink both elegant and exciting, a color to give new interest to your Fall clothes . . . to make you look younger, lovelier, more vital . . . in a new, natural way.

RETOUCHÉ.

The following is a complete Paradise Pink Make-up Harmony using Pink Powders:

Paradise Pink Cameo Powder, 1.75 and 3.00, over Mat Foncé Illusion Powder, 1.75 and 3.00
All Day Foundation Cream, Dark Rose Rachel, 1.00
Paradise Pink Lipstick, 1.00 and 1.50 (refills .75) . . . Paradise Pink Nail Polish, .75
Eye Sha-do, Dawn Grey and Opal Blue, 1.25 each . . . Eye Cosmetique, Black, 1.50 (prices plus taxes)

Elizabeth Arden



Parfums Weil Paris Co.,
745 Fifth Avenue, New York

THE PERMANENT THAT IS *Kind* TO YOUR HAIR

Sleeping & Cinderella

FRANCE FREE AGAIN

(Continued from page 92)

came along, she bent over the small child in her lap in madonna-like poses. The CIC man spoke to her in much more halting French than I knew he knew, and with a Bing Crosby voice. It was like snake and bird hypnosis. She claimed that she had never turned in military information to the enemy, and that if her husband or nephew, the authors of the Nazi-minded letters had, she didn't know it, and anyway they had gone away she knew not where.

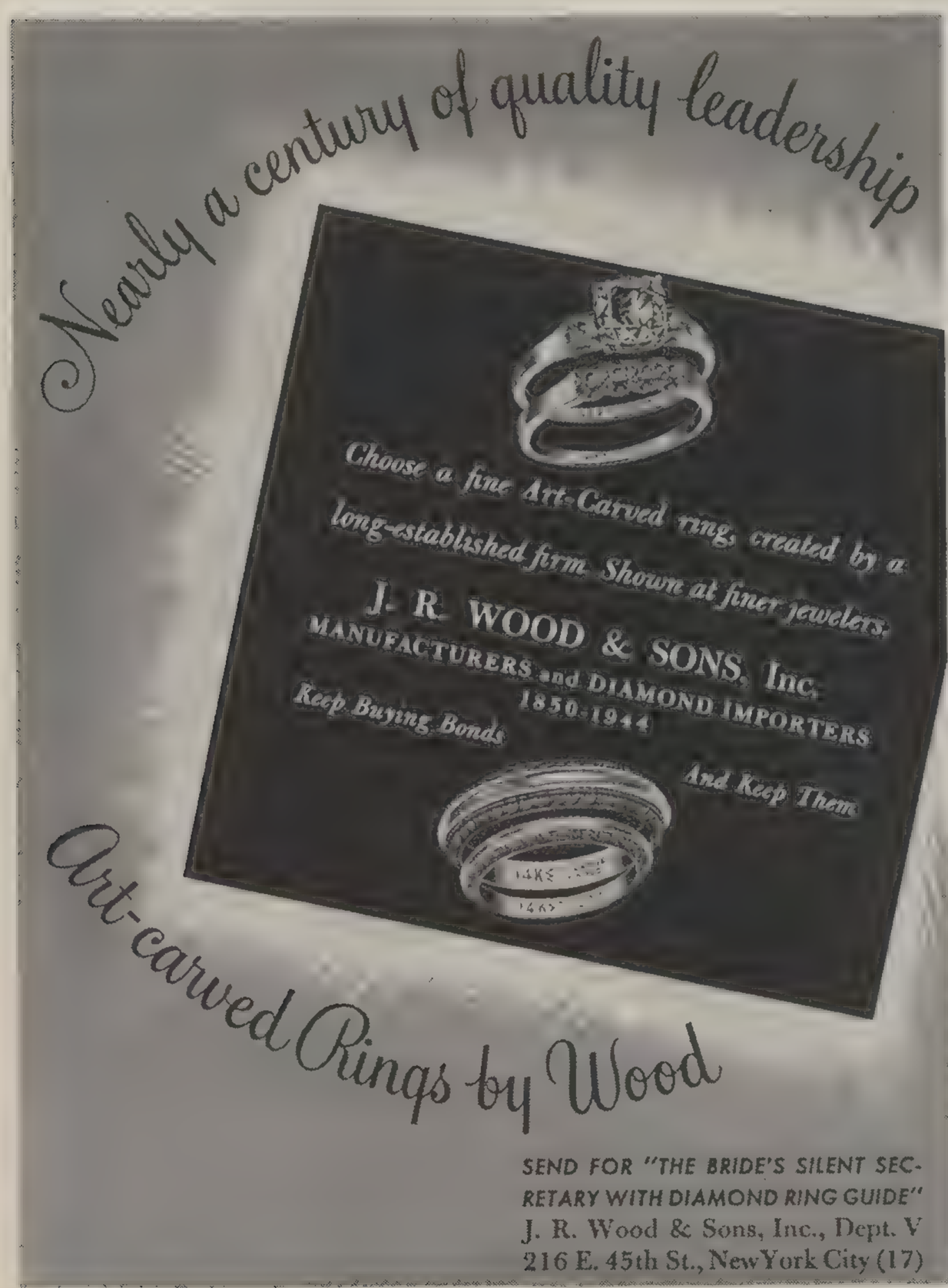
We parked her back in her cell. She made a pretty pose with her children when I wanted to photograph her. The kids ate some coloured Life-Savers without tasting them, their big, sullen eyes glued to me. They were neither timid nor tough, but gloomy, and I felt like vomiting.

We dodged up to Parame, and found the house where she had lived. It was an ugly cobblestone and brick villa, with a detached shed-garage. We forced the shutters and climbed into a disorderly, slovenly room. Everything in it was sluttish...children's clothes and Nazi propaganda were strewn around together...unwashed dishes... laundry...sewing and pornography... empty booze bottles and suitcases. In the bathroom, the tub was full of water like all the houses in town, as the water plant had been turned off for a long time. The cupboard was full of men's clothes with the maker's address, "Kiel" inside.

Some young, attractive girls from down the street came in and levelled more accusations at the woman; said that a few nights before, two German officers had come in with suitcases and left in civilian clothes. Also that they had heard that the woman's husband, a Frenchman who organized labour for the Germans, was supposed to be in Rennes and was coming back to fetch her that night. In the garage were the Germans' clothes, also heaps of propaganda material, et cetera. That really clinched the job. It was only a question of picking up the husband. The two girls, by the way, had had a tough time. They were charming and intelligent, if venomous toward their neighbour. Both were students preparing for college, and one has spent 16 months in a concentration camp, accused, rightly, of sheltering and aiding de Gaullists. The other, who was younger, had just done four months for wearing the Cross of Lorraine under her lapel.

* * * * *

In the meantime, old St. Malo was busy organizing a surrender. I wasn't allowed to go, as the quai was still under close machine-gun fire, so I called in at the command post of the regiment to see what was cooking there. They seemed to have plenty on their minds, and Major Speedie, the battalion *(Continued on page 130)*



TREO Corseting
DISTINCTIVE GIRDLES AND BRAS FOR THE ACTIVE YOUNG WOMEN OF AMERICA

"She knows how to wear clothes," they say in admiration . . . And, more often than not, that is an indirect compliment to the TREO Corseting that styles her figure . . . The beaded wool dress she wears is from the atelier of *Trigère* . . . her hat an arresting creation by *Lilly Daché*.

FRANCE FREE AGAIN

(Continued from page 129)

commander, took me on a tour of observation posts which he was setting up for an assault next day on the "Fort de la Cité," the famous Citadel, located on a promontory off St. Servan, and guarding the mouth of the Rance and the Port of St. Malo.

Since 1940 the Germans had been arming the Fort with pillboxes and secret weapons, digging galleries fifty feet into solid granite, building ventilation systems, food stores and 'phone connections to the other fortresses of Cap Frehel, Cézambre, and Grand Bey. When the land fighting of the mainland had driven the Germans to the water's edge, and to surrender, the "Mad Colonel," von Aulock, left his celebrated mistress behind, and decided to make a name for himself by holding out the impregnable "Cité." He had been military governor of the whole area and our people had a wholesome respect for him in a soldier's way. His mistress, a German beauty known for her past with certain Russian royalty, was registered as his secretary interpreter, and was well known by the people of St. Malo and St. Servan, who admire some of the things she did for them on the side, with humanity and discretion...for whatever reason she may have had.

The Colonel had now announced that he was going to hold out to the last man. Thus he put the seal of doom on the towns of St. Malo and St. Servan.

Some combat MPs told me of the exploits of various officers of the regiment whom I'd met that day. Captain David Gray, of Topeka, Kansas had manœuvred several risky exchanges of prisoner-wounded with Herr Doktor Weller, the interpreter-medico of the Fortress. They were always putting up white flags, once to ask for medical supplies in exchange for our wounded prisoners from an unsuccessful night assault on the Fortress. Some of them were recognized truçes by both sides, others were risky deals. Walking across the *digue* to meet Weller halfway, with machine-gun fire going on from both sides...bargaining for our wounded, shrewdly and fairly ...taking out Germans and Americans, also two women who had served various purposes in the Fortress.

One of his walks "into the jaws" was to insist on getting a wounded American who had been refused, a time before, as too ill to travel. Weller showed the medical chart of his leg amputation, and the Hun marine doctor asked for the return of a captive surgeon we had. It was arranged that a report on the situation should be made under white flag next day at two o'clock, if we recognized their signal. However, Colonel Craibill decided that there *(Continued on page 131)*

VALCORT Hosiery

Flatter your legs with the clear sheer beauty of Valcort Hosiery.

"ONE WOMAN TELLS ANOTHER"...

FRANCE FREE AGAIN

(Continued from page 130)

should be "no more white flags except for surrender," and enough of this nonsense. Dr. Weller came down, however, on his own, without protection, and was met by Gray and Colonel Craibill who explained that he would not call off the planned aerial bombardment scheduled for one hour from then for just one man, but only for the whole garrison.

There was heavy fire again as the white flag was hauled down on the Fort, Colonel von Aulock having refused the terms. Dr. Gray walked up to the pillbox again to ask for his patient. The Colonel sent word to him that all negotiations were over and "thanks for the fair fighting." There were stories about Captain Boyd, who stamped up to a pillbox with a white flag unrecognized, to see if they'd changed their minds...and was waved back by a hand reaching out of the gunhole.

Major Speedie, Gray, and a volunteer named Rifferetti made a reconnaissance with their flag once to see if anyone was left...there was. It was confusing enough to catch up with the different exploits without being told that the MP who had been telling me was also guilty of having gone up barehanded to meet a German white flag, to which we had refused recognition, on the excuse that a combat MP's duties include taking charge of prisoners, and there might have been some. He was an enormous and extraordinary character, and I'm glad he liked me. I take back everything that's been said about MPs...they are wonderful.

* * * * *

The next morning I hung around hoping to get into St. Malo proper, and ate breakfast with the MPs who managed everything, including hot water which they boiled in the basement. Fires, like lights and outdoor cigarettes, were strictly forbidden as attracting snipers and enemy OPs, although casual French civilians lit everything, and since the refugees had come back there had been a lot of trouble with shooting at lights, and even some signalling to enemy posts, as well as a few cases of arson. Houses had been fired with German incendiary gadgets within two hours after the refugee truce. Undoubtedly the Huns had sent out saboteurs and soldiers in disguise along with the French, and had confused us also in our inspection by sending more than a thousand people instead of the announced 600.

* * * * *

A company of soldiers was filing out of St. Malo, ready to go into action, grenades hanging on their lapels like Cartier clips, menacing bunches of death. Everybody was leaving as if from the proverbial doomed ship, without even *(Continued on page 132)*

The name you trust in walking shoes brings you pumps whose inbred quality you can depend upon, whose classic style will complement your smartest costumes.

Two of the many Hill and Dales priced from $8.95 to $10.95—at good stores everywhere.

Dixon-Bartlett Co., Mfgrs., Baltimore 24, Md.

Mrs. John A. Roosevelt

The youngest daughter-in-law of America's first family is gifted with a lovely complexion and exquisite taste. She likes her make-up to look very soft . . . very casual . . but perfect. "I believe that the best possible base for make-up is a smoother, fresher skin," Mrs. Roosevelt says. "So—three or four times a week—I give myself a 1-Minute Mask with Pond's Vanishing Cream."

Mrs. John A. Roosevelt is a devotee of the 1-Minute Mask

How to "pretty up" your complexion with the 1-Minute Mask . . .

Cover your whole face—except eyes—with a luxurious, cool mask of Pond's Vanishing Cream.

Leave the Mask on just one short minute—for "Keratolytic" action to take place. This action means that tiny skin roughnesses and imbedded dirt particles are loosened . . . dissolved!

Now tissue off the mask—and see what a difference just one minute can make in your looks!

Look at your skin. See how much *clearer* it seems. How much *lighter* . . . smoother. Your entire face has the supple, silky finish that takes and keeps make-up superbly!

For quick-as-a-wink powder base . . . A very thin film of Pond's Vanishing Cream—*left on.* Not greasy . . . not drying—and a genius at holding powder!

IMPORTANT! Conserve glass, manpower —buy one large jar of Pond's instead of several smaller ones.

"It's the EXTRAS I look for in Beauty Aids, these days"

GLORIA WHALEN
Very lovely and very busy
Walter Thornton
Cover Girl

Extras—for today's extra busy women —that's what you get in Linda Lee beauty helps. Extra attention to the needs of your particular skin, from the Basic Skin Treatment formulas. Extra exact keying of make-up tones to your complexion type, with Linda Lee Color-mates, (powder, lipstick, rouge, nail enamel). Extra proof that you are your most radiant when Linda Lee creams, lotions and stirring make-up colors work their unfailing charm.

Linda Lee
COSMETICS

Let Linda Lee EXTRAS serve you

FRANCE FREE AGAIN

(Continued from page 131)

cleaning up the bodies which lay along the streets. War was their business, and they went on in a sloping march across the town of St. Servan, to a small square before the Mairie...a nice little square if it had been Bastille Day, but hell now, with its dugout shelters and hand-grenades. I went on to the command post in the boys' school...the telephone exchange and the wireless reception were on the courtyard balcony just outside the major's office.

The blackboards were still chalked with German-French lessons and German tourist posters decorated the walls. In the next room it was French or German-English and the silly 1900 pictures of the "Famille Durand" with their cats, canaries, and crowded rooms were on the walls, with a long pointer for reaching to the sideburned gent *"ce monsieur est un soldat."*

In Major Speedie's office, soldiers of all ranks came in and looked at maps and front elevations. There were sketches from prisoners information...and drawings of mined areas given by deserters. At the end of the balcony a Captain was briefing his group.

There were flashes from delayed action bombs buried in the earthworks. The next wave was light incendiaries...a lot fell in the water to the right. Many hit the sloping earth towards us, and more into the fort. Our artillery started its barrage...the soldiers had started moving down the streets with the last air bombs, assembling between the burning buildings at the approach to the fort. The dry, fast cough of our machine guns echoed ghost-like. The enemy's 20mm., 200-a-minute cannons made savage probes ...our mortars and smokescreen... pounded and drifted—our heavy guns battered into the moat...on to the fortress and around the pillboxes...our soldiers were leaving the houses. I could see them next to the orange-tiled one, creeping down to the rocks and moving single-file up the steep approach to the fort, while another platoon crept from the houses to the rocks, crouching, waiting their turn. It was a heavy climb...and they were earth-coloured like the burnt soil they were traversing.

I projected myself into their struggle, my arms and legs aching and cramped...the first man scrambled over the sharp edge, went along a bit, and turned back to give a hand in hauling up the others...on and on the men went up...veering off to the right...it was awesome and marrow-freezing.

The building we were in and all the others which faced the Fort were being spat at now...ping, bang... hitting above our window...into the next...breaking on the balcony below ...fast, rapid, queer noise...impact before the gun noise itself...following the same sound pattern...hundreds of rounds... *(Continued on page 133)*

Bedtime Dress up-

Lush, self-patterned jacquard pajamas. Skilfully tailored. Adjustable belt for heavenly comfort. Of a lovely Da-N-ite jacquard—a Crown Tested green light Rayon by Asco Fabrics. In tearose, blue and white.

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Mary Jane

At better stores everywhere

Geo. E. & G. J. Hansen, Inc.
152 Madison Avenue, New York

FRANCE FREE AGAIN

(Continued from page 132)

crossing and recrossing where we were.

Machine-gun fire belched from the end pillbox...the men fell flat... stumbling and crawling into the shelter of shell-holes...some crept on, others sweeping back to the left of the guns angle, one man reaching the top. He was enormous. A square-shouldered silhouette, black against the sky between the pillbox and the fort. He raised his arm. The gesture of a cavalry officer with sabre waving the others on...he was waving to death, and he fell with his hand against the Fort.

The men were flowing away from the path he had followed...moving toward the left...it was retreat. Singly and together they picked themselves up and threw themselves down into another hole, stooping, hunched... scrambling, helping each other. There was silence—poised—desperate. I could hear yells from the slopes...orders ...directions...with nightmare faintness. There was a great black explosion where the most forward men had been a minute before. Cézembre was firing on her sister fortress...shells which would not penetrate or injure the occupants but which could blast our men, who were oozing down the escarpment ...and sliding down the path which they had so painfully climbed. Other bursts from Cézembre swept the sides of the Fort. They were directed by telephone, probably from the Cité...they followed with hideous knowledge. One burst hiding and shattering the men at the bottom...our mortar fire was peppering the pillboxes to keep them silent...smoke screens and artillery pummelled the fortress just above our men to keep the krauts from slaughtering them in retreat.

They got back among the houses ...our machine guns keeping a steady tattoo...Cézembre bursts hunting angrily in the rocks, slopes and buildings, hungry for more of the withdrawing soldiers. The Cité guns could not reach them there and turned more attention to us...we separated to different rooms ...everyone was sullen...silent...and aching, like a terrible hangover. The men came back into the square...the ambulance men had the wounded, the dead had been left.

Stricken lonely cats prowled. A swollen horse had not provided adequate shelter for the dead American behind it...flower-pots stood in roomless windows. Flies and wasps made tours in and out of underground vaults which stank with death and sour misery. Gunfire brought more stone blocks down into the street...I sheltered in a kraut dugout, squatting under the ramparts. My heel ground into a dead detached hand...and I cursed the Germans for the sordid ugly destruction they had conjured up in this once beautiful town. I wondered where my friends were... that I'd known here before the war... how many *(Continued on page 134)*

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FIRST A

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PERMANENT $25

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Look your loveliest. Thrill to the glamour of a HarperCOLD Permanent and flattering hairdo. Skilled Harper Method trained operators using the finest Harper Method materials do wonders with every type of hair...even if it is thin, difficult, bleached or dyed. Waves so soft...natural... lustrous...long-lasting. Consult your phone book for franchised Harper Method shop near you.

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BECAUSE if you're past adolescence, you don't feel right without one and too, you don't look quite right either. Spend as much on your clothes as you can afford—but without a reliable, well-fitted foundation, you're bound to be a little disappointing to yourself, the dress designer and the one you bought your finery for in the first place. Be sure with a Formfit. Not as easily obtainable today, but none the less, as important as ever. At all the better stores.

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witchery in fragrance ... to quicken
the pulse and lift the heart
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FRANCE FREE AGAIN

(Continued from page 133)

had been forced into disloyalty and degradation...how many had been shot, starved or what. I picked up the hand and hurled it across the street and ran back the way I'd come, bruising my feet and crashing in the unsteady piles of stone and slipping in blood. Christ, it was awful.

* * * * *

Everybody was busy making plans for a new assault on the Citadel in the afternoon. A low level attack—all oil bombs and incendiaries—barrage...men...that Cézembre should be attacked during the infantry assault to keep its guns silent...that St. Malo should be evacuated...that the civilians would, for heaven's sake, keep back of the bombline...that the fat man in the white helmet refused to leave the bank and had to be taken from St. Malo by the force of civilian police, crying. Streams of refugees haunted the Civil Affairs, tracing families, begging to go into the town of St. Malo.

* * * * *

In the Hotel Victoria the telephone was on the bed, and Major Speedie kept going out too far on the balcony. His sergeant pulled him in by the belt. The attack was scheduled for three. It was nearly that now. There was no fire from the Fort. We weren't bothering either. Somebody thought they saw white flags way down on the left. If they were, they weren't in the agreed position. The wind was the wrong way and it certainly was white and it hadn't been there before. But it looked more like two white sticks, not very straight. Frantic phoning went on. The switchboards tried to break down. Other O.P.'s were contacted. Had they a better view? Could the air attack be called off? Was it a real surrender? A trick? The phones traced air command ...a General. It couldn't be stopped. They were here...on their bomb run.

We could see Capt. Boyd now, running up to the left part of the Fort with his flag-bearer and interpreter. There were other people there. Germans. Somebody else. It was MacFarlane, racing up through the buildings toward them for warning. The planes were nearer. Boyd and his group backed up toward the buildings a few yards. Waving flags, spreading scarlet boundary markers to signal the P-38 pilots that the place was ours...The Major said, "Goddamit, those are my boys!" as a pair of bombs hurled from the first plane over their heads and into the opened belly of the Fort.

There was a burst of flame and billowing smoke, and the second plane veered off without bombing...and the third. They circled through the smoke, at crazy angles, deprived of their prey, standing by to watch for trickery. We raced down through the streets, up through the *(Continued on page 136)*

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DESIGNS FOR DRESSMAKING

Two views of the navy-blue woollen town winter suit, shown on page 108. It has a snug double-breasted jacket, straight narrow skirt. Vogue Design S-4591. Sizes 12 to 18 (30 to 36.)

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Shoemakers Since 1874

*REG. U. S. PAT. OFF.

FRANCE FREE AGAIN

(Continued from page 134)

causeway buildings. The terrain was soft with shelling, and hard with broken stones, weapons, twisted track rails, scattered ties, unexploded German grenades, and mines to be stepped over. A large metal barrow blocked the narrow street which was still burning.

As we came out into the open we could see Boyd and MacFarlane and the others turning over the markers into some other signal pattern. They went down the back of the Fort to the tunnel entrance. Major Speedie made me stay at the markers, and they disappeared at the turn. A messenger went up, the walkie-talkie. A platoon disarmed themselves at the boundary, and carefully spaced out up the hill. It wasn't too late for the Cézembre guns to give us a swipe, and orders were passed back to keep well spread. An armed platoon went up...that must mean that the surrender was real and complete.

Captain Boyd had gone to the hole—shouted for a German, and disappeared inside, but I couldn't disobey the Major and had to stay. I caught sight of him escorting a tall figure, certainly not G.I., and preceded by a police dog. It was Colonel von Aulock. He wore a flapping camouflage coat, a battered peaked hat. I took a picture and stepped out in front. Seeing the camera he held a grey-gloved hand up in front of his face. He was pale, monocled. An iron cross and ribbon at his neck. He kept on walking, and obviously, recognized that I was a woman. He said "something Frau" in a loud voice and flushed little red spots in each cheek like rouge. I kept scrambling on in front, turning around to take another shot of him, stumbling, running. He wasted as much energy as I did, and ruined his dignified departure in hiding his face. He seemed awfully thin under his clothes, as he stood in the jeep and said farewell to the men who had carried his bags down. He shook them by the hand, waved the dog away, and was whisked up to headquarters.

I went back to the Citadel, and stood around with Major Speedie and Captain White, while droves of prisoners came down carrying suitcases and bundles. Some straggled, some lingered and had to be ordered to move faster. Some recognized me as a girl and set up conversation, which was forbidden. The German Captain Weller stood nearby. He told our Captain, Dr. Gray, "You understand, that to me this scene is very unhappy." He gave assurances that the tunnels were not mined, that there were no booby traps, in return for what they thought was our clean fighting. He picked out six German N. C. O.'s to return with our men into the Fort to act as guides and to keep the ventilation and lights going. Major Gen- *(Continued on page 143)*

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SILVER FLUTES

From a million fragrant fires . . . round-toed shoes scuff, and scuff, toward home . . . as twilight falls around the house . . .

We draw the curtains on the dusk . . . turn on the softly shaded lamps. . . . The candle-flames flicker on the table, play on the gleaming Sterling Silver as it waits for us to come . . .

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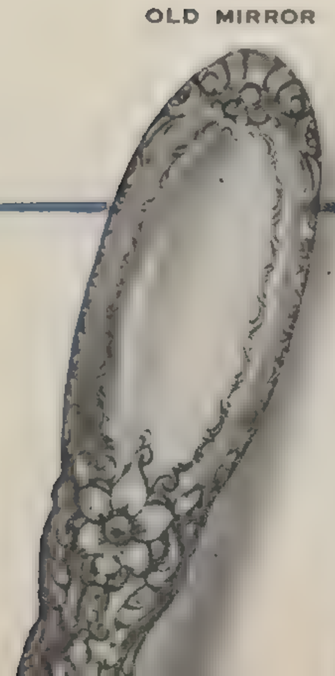
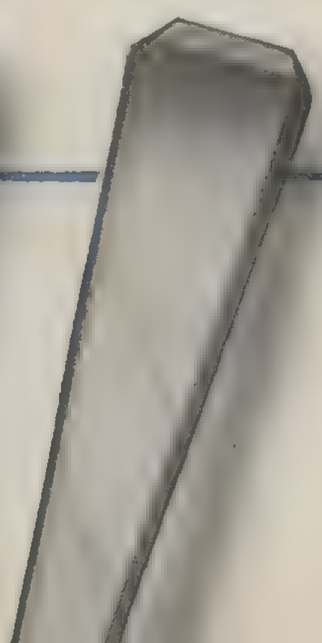
OLD MIRROR



CHIPPENDALE

RAMBLER ROSE

CRAFTSMAN



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Whatever your stature, you'll find a perfect fitting Rollins stocking in one of these three types: **Iris-small, Venus-medium, Diana-tall.** Available at good stores throughout the country in "Treasure", the distinguished new color exclusive with Rollins.

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FLEXEES GIRDLES: $7.95 UP
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FLEXAIRE BRAS: $1 TO $5

FRANCE FREE AGAIN

(Continued from page 136)

eral Macon raced up the hill like a gazelle and congratulated Major Speedie on having effected the surrender; the last of the hordes of Germans had passed, and the wounded came out.

It was difficult to get the litters out of the crumbled entrance to the tunnel. The bearers had to stoop and crawl, gently, because the first boy was the American prisoner who had been refused evacuation. There were other Americans, too. One, unwounded, who knew the works of the Fort by now, said the aerial bombardment hadn't upset anyone at all.... They just went into a deeper tunnel and waited...but that many of the gun turrets had been knocked out and could only be used by hand-fire, although that was effective too, and could have made our assault a costly affair. A Polish boy came out very ill. Our Polish-speaking soldiers sat next to him while he got used to the air. The Germans were surprised at the surrender. They had been asked to put all their small arms into a big bonfire of the commander's papers. There had been plenty of food, water, ammunition.

I went into the tunnel. A short, rough-hewn passage turned at an angle into a long higher tunnel. There were rails for a metal barrow, and electric lights at 50 foot intervals. Rooms opened off each side, lofty, rough, curved to the ceiling...double-decker bunks in disorder...bottles, clothes, photographs, letters, loot from French towns. There were store-rooms, offices, telephones, power plants, dumps of ammunition and cellars of wine, rum and bottled water. Our boys found plenty of souvenirs. The wounded were lying in litters up and down the main passage outside the hospital corridors.

The Hun Marine medical officer refused to be photographed and quoted the Geneva Convention at me through the interpreter. There was only one surgery. It was only "adequate" in equipment. Nothing like what I had seen in our travelling advance field hospitals. They still had medical supplies of their own in spite of having begged ours in exchange for wounded.

I went back out into the light. There were crowds of people now. Reporters had gathered like vultures for the kill, all the way from Rennes. French people were already trying to move back into the houses. I didn't walk around the pillbox to see the man who had waved...and I put off going to the top and walking down where I had seen the little men crawl up. I never did go. Dr. Gray's American flag was waving on the top, and that was enough. The war left St. Malo and me—behind. [ED. NOTE: *Major Speedie, now Lieutenant Colonel, was decorated with Dr. Gray, Captain White, and Colonel Craibill by General Macon. Since St. Malo, the 329th regiment, 83rd Division held one hundred and fifty miles of front for a month.*]

Sierra Midnight

By Brody

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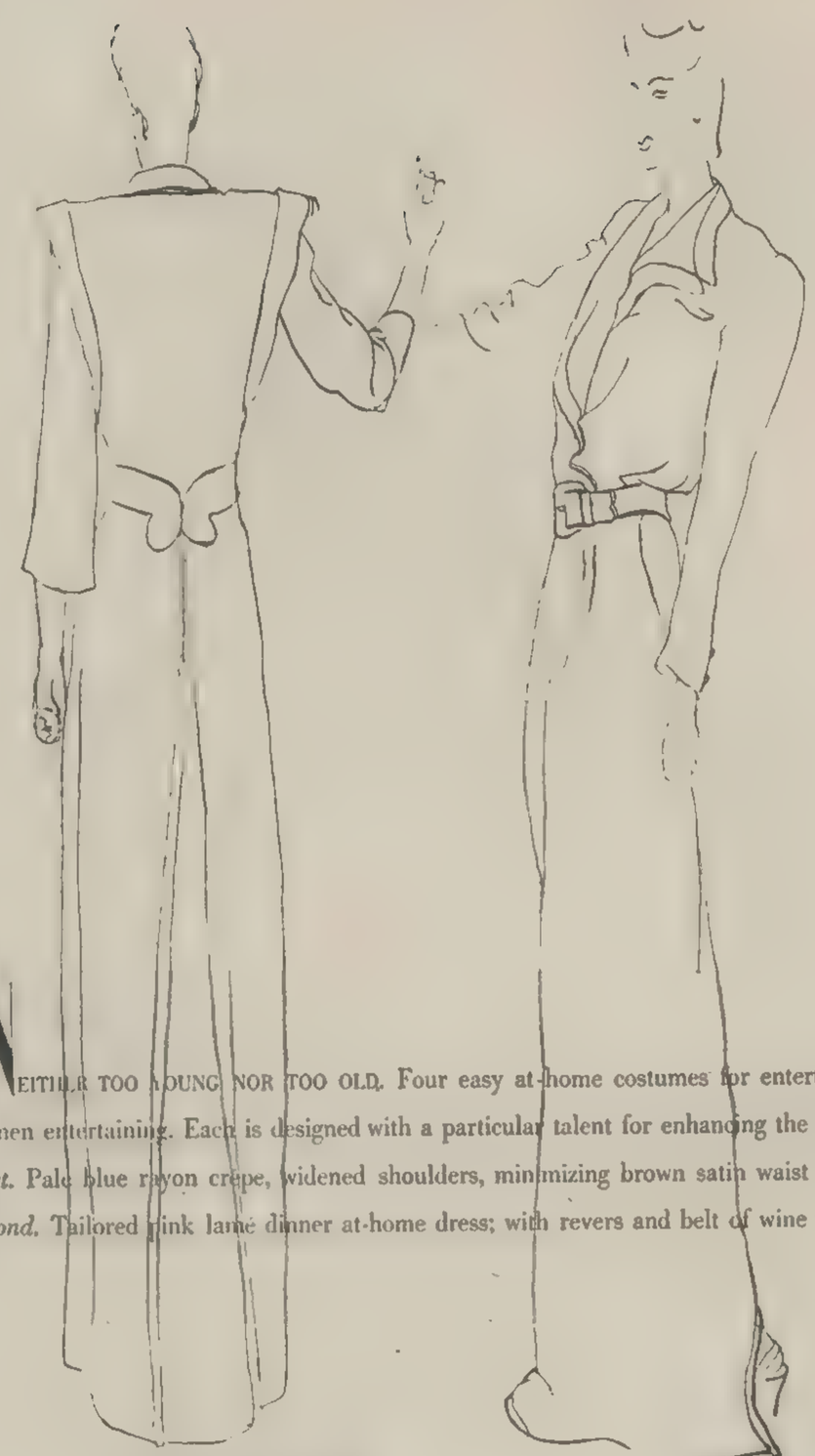
P.S. And for men, Meyers Make have been first choice for over 80 years. "Like old friends, they wear well."



NEITHER TOO YOUNG NOR TOO OLD. Four easy at-home costumes for entertaining women entertaining. Each is designed with a particular talent for enhancing the figure. *First.* Pale blue rayon crepe, widened shoulders, minimizing brown satin waist scroll. *Second.* Tailored pink lamé dinner at-home dress; with revers and belt of wine velvet.

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Straight to his heart and on to rings and rice leads this pulse-quickening "MISS CRICKETEER" sport suit for Fall! Precision-tailored fine fabrics in the dancing colors of a North Woods campfire . . . "Tamarack," "Firefly," "Flapjack," among others. Feminine shaping and styling find exciting contrast in the new "carpenter-square" shoulders. Hand-stitched edges. Sizes 10-20. $25 to $35.

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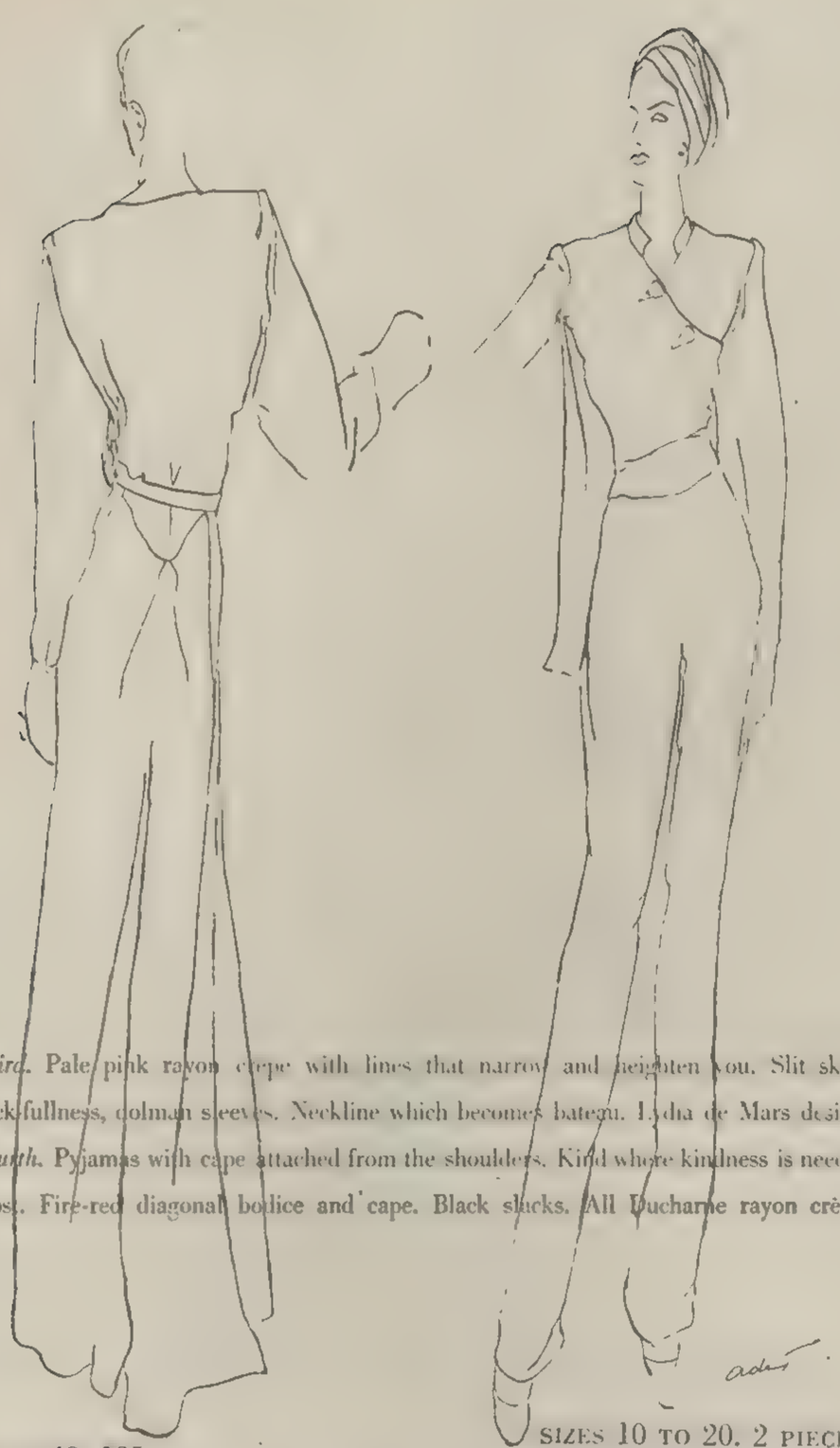

Third. Pale pink rayon crepe with lines that narrow and heighten you. Slit skirt back-fullness, dolman sleeves. Neckline which becomes bateau. Lydia de Mars design. *Fourth.* Pyjamas with cape attached from the shoulders. Kind where kindness is needed most. Fire-red diagonal bodice and cape. Black slacks. All Ducharme rayon crêpe.

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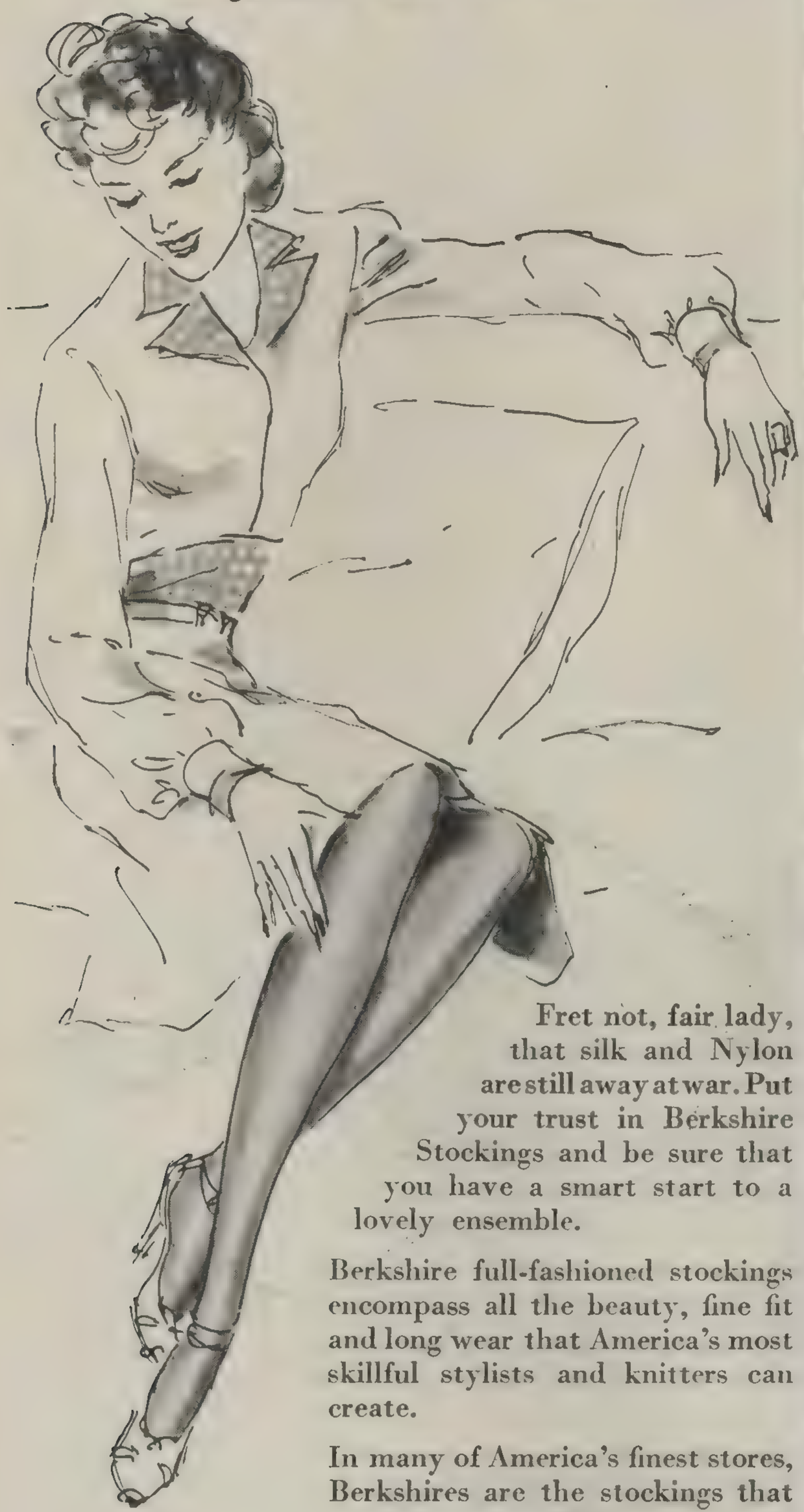

Fret not, fair lady, that silk and Nylon are still away at war. Put your trust in Berkshire Stockings and be sure that you have a smart start to a lovely ensemble.

Berkshire full-fashioned stockings encompass all the beauty, fine fit and long wear that America's most skillful stylists and knitters can create.

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DISCOVERIES IN BEAUTY

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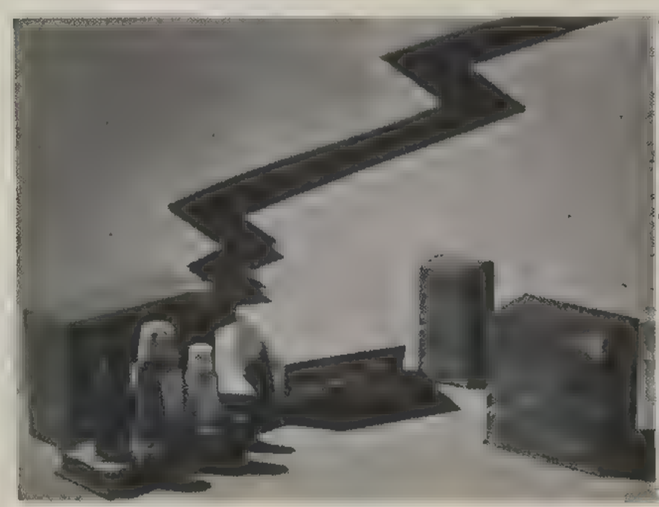

YOUR LIPS AND NAILS...in a blaze of pink: light, electric pink for your lips, a deeper, blue-pink for your fingernails. This is Revlon's new "Pink Lightning" program which includes cloudy pink face powder. Notice: the packages are printed with fabric-colours—guides to what goes with what.

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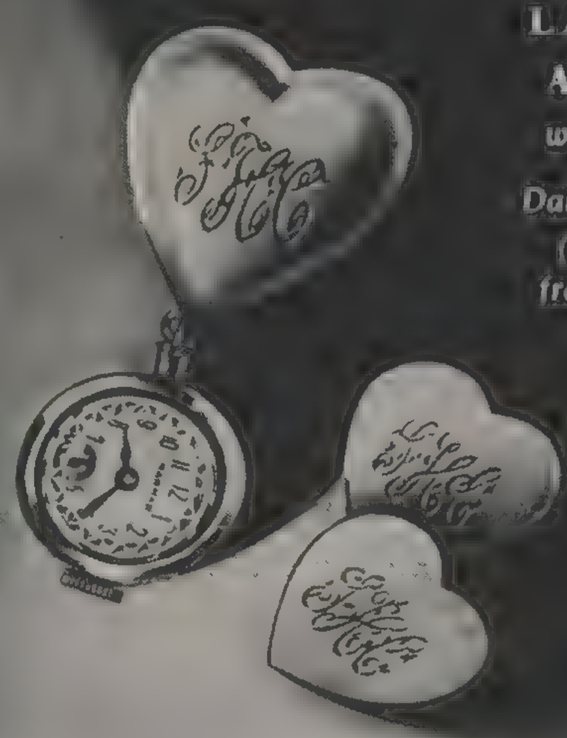

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WEST 48th ST., NEW YORK 19, N. Y.

TIMEPIECE A MASTERPIECE

PARIS

(Continued from page 95)

much as I loved them. Anyway I was in Paris. I'd seen Versaille with my own eyes, untouched. I'd seen the Eiffel Tower, spiking up into the blue sky over a golden sun-bathed Paris. The Sacre Coeur shimmered on the horizon and the *Place de la Concorde* hid its wounds, barbed wire, and scorched cars behind the skirts of the cheering crowds.

Paris was starting to clean up after the world's most gigantic party. The tinkle of glass reminded me of early blitz days in London, when there had been all that glass. Shops rolled up their shutters and trimmed their windows with merchandise, which they had hoarded in the years of occupation...the great dress houses opened their doors and a few cafés tentatively put out chairs...to be immediately swamped and overflowed...(for years the Parisians had avoided the Champs-Élysées, for example, in order to ruin it for the Huns). The cafés were not supposed to open as there had been sniping from the roof-tops the night before, and a few ambushes had been rumoured. But the Parisians didn't care and continued their street-corner conversations until personally affected by the noise, or imminent danger.

There was no food in the town. No restaurants were open. I went to the Halles where the food trucks were to come in later in the day. Empty crates, empty for months, were stacked high. Long rows of porters were waiting to unload and distribute the first food Paris had received for weeks. Captured frozen meat was hanging in a small section and the Resistance boys were drilling to receive the convoy.

There were wrecks of a tank encounter on the corner of the *Rue de la Paix* and the *Ave. de l'Opera*...the swirling flags hid the half effaced lettering of German offices. The Ritz was unthronged...just a couple of officers eating rations at a little table near the "Vendome" garden...the small bar, "Cambon," was a bicycle garage...but would open tomorrow.

Everywhere in the streets were attractive girls. Their silhouettes—full skirts, tiny waists—were very queer and fascinating to me after the utility and austerity of England. They were top-heavy with built-up, Pompadour-front hair-dos, and waving tresses. Weighed to the ground with clumsy fancy thick-soled wedge shoes. The entire gait of the French women has changed with their footwear...instead of the bouncing buttocks and mincing steps of "Pre-war," there is a hot-foot long stride... picking up the whole foot at once. The effect is a bit like the John Held Jr. drawings of the flapper era. They all look incredibly young...mostly because the make-up style has changed to fresh healthy naturalness, or an imitation thereof, and partly because the clothes are like sum- *(Continued on page 148)*

"Seventeen" at the Stork Club in a sophisticated little dress that is at home anywhere...whipped up by that ultra sophisticate Dorris Varnum. In black rayon faille...a fabric by Cartwright. 9-15. $10.95

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Buy More War Bonds

PARIS

(Continued from page 147)

mer resort wear. Due to the repeated rumour that the Huns were going to forbid all makeup they tried to look natural. Gone is the sophisticated maquillage...rimmel and foundation creams are non-existent. Nail varnish is such bad quality as to be scorned...though for victory days it appeared. There are no more satin dresses and pearls...fur pieces and high heels.... The pampering of French women is finished long ago... they carry their own packages, do their own scrounging and cycle, rain or shine, skirts billowing against the wind.

The G.I.s gasped at a town full of pin-up houris. They thought that tales of wild women in Paris had come true...but finally settled for the evidence that good women and bad...the fast and loose and the prudes...the innocent and the wicked had all organized this style of dressing and living as a taunt to the Huns...whose women were clumsy and serious...dressed in grey uniforms. (The German army women were known as the "Souris Gris".) If the Germans or their Government representatives wore shaved heads...the French grew long hair. If three meters of material were specified for a dress, the French found fifteen for a skirt alone...saving material and labour meant help to the Germans...it was patriotic to waste instead of to save.

One curious phenomenon was the changed smell of Paris. It used to be a combination of patchouli, urinals and the burnt castor oil which wreathed the passing motorcycles. Now it is air and perfume wafting across a square or street. All the soldiers noticed the scent and one G.I. after another, when I asked what they thought of Paris, became starry eyed...they said "It's the most beautiful place in the world and the people smell so wonderful." (By now America should be flooded with the famous labelled perfume all these boys have been sending home.) Most were pleased and surprised that the Parisians seemed so beautifully dressed and amiable instead of lean and hungry and sour. As a matter of fact, a lot of people were lean and hungry, but the sour ones had probably stayed home, and the others were nourished on dreams and stimulated by the adrenalin of joy.

Newspaper kiosks are stampeded...window displays of headlines are surrounded...and queues for papers which started printing and distributing in the face of the Germans, the day of the insurrection, go clear around a city block....

The high hats are a warm cover for wet heads, straight from the coiffeur who has no dryer. There is one hairdresser in all Paris who can dry hair..."Gervais"—and he was already the star turn of coiffure-designing since the war. He has rigged his dryers to stove pipes which pass through a furnace heated by rubble. The air is sent by fans turned by relay teams of boys riding a stationary tandem bicycle in the basement. They make 320 kilometres a day and dry half as many heads.

The grace and charm of complete simplicity are enhanced by subtle use of the soft, draping qualities of the Arlington-loomed, 100% Naphthalated Wool Worsted rabbit's hair fabric. It is a JONATHAN LOGAN Junior Casual dress in sizes 9 to 15; fuchsia, blue, green, brown and grey... about 12.95. At leading stores... For the name of nearest store write Arlingcrest Service, 347 Madison Avenue, New York 17, New York.

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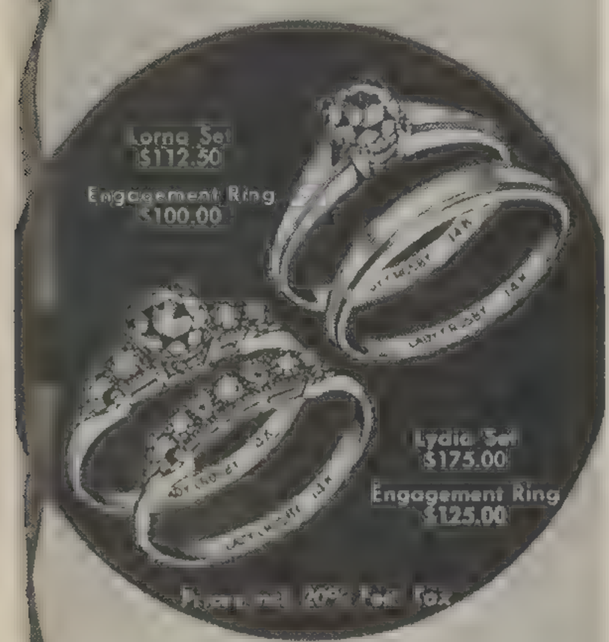

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New York 10, N.Y.

PARIS: PICASSO, ELUARD, BÉRARD

(Continued from page 98)

rifle-slinging boys in the street...gentle and ferocious, poetic and buoyant, young but wary, scarcely bearded but with warm eyes. (Compare the profile in the foreground of the large photograph of Picasso on page 99 with the boys and priest at the barricade shown on page 96.)

We ate together in a little bistro around the corner. I added my K-rations to the celebration chicken and we drank lots of wine and *fine*, and gossiped and held hands and cried some more. I ate one of the tomatoes from the flower-pot vine kept on Picasso's window-sill, which was his favourite model. It was a bit mouldy, but I liked the idea of eating a work of art.

At lunch we talked about the shaved women whose character and face structure fascinated and horrified Picasso when exposed in this cruel but justified manner. He suggested that they should be kept shaved for several years and assigned to do slave labour work. He described how, in the *bordellos*, business went on with the Germans, but that it was not considered compromising as long as it was strictly professional. However in the "house" near his studio there had been a girl who had as an *amant du cœur*, a kraut, and the day of the liberation she was paraded through the streets shaved, and was hissed and booed by all her colleague whores...who had themselves entertained countless Huns.

The head shaving is dying down now, and I never saw any parades in Paris. One of the most horrifying sights in the world, however, was at Vel d'Hiver where several thousand women, wearing turbans and caps to cover their naked scalps, suddenly, en masse, ripped off their hats and waved them in the air—it was nightmarish. In Rennes, I saw four girls being paraded down the street and raced ahead of them to get a picture. Since I was then leading the parade, the population thought that I, a *femme soldat*, had captured them, and I was kissed and congratulated while the victims were spat on and slapped. I went to the interrogation of these girls: they were stupid little girls, not even intelligent enough to feel ashamed. Two were sisters, eighteen and twenty years of age, and they'd been living with Hun boy friends since the first week of the Occupation. Their third sister should have been with them too, had not the committee released her for a few days in order that she might be with her mother who was dying of cancer and didn't know about this disgrace.

I called on Michel de Brunhoff, Vogue's Paris editor, in his apartment high above the Palais of the Légion d'Honneur. He was exalted and voluble about the liberation, in spite of the tragedy of his son Pascal's execution, and of watching the tank battle from the window. He told me that the *Jardin des Modes*' offices were used as a post-box for the *Résistance* people. When one boy was arrested there, he got rid of all his papers by passing them to the *Jardin* secretaries, who took them *(Continued on page 150)*

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PARIS: PICASSO, ELUARD, BÉRARD

(Continued from page 149)

away under the noses of the krauts.

Bébé Bérard and Boris Kochno are living in a flat near the *Place de l'Odéon*. Bébé and Boris had lived near Marseilles until France was taken over entirely by the Huns, when they moved back to Paris. They had been arrested and held several times but not for long and had spent the battle of Paris on their balcony loading guns for six French *Résistance* boys who were shooting up the German snipers. As both Bébé and Boris have bad eyesight, and ammunition was short, neither dared to shoot. Bébé's work is wonderful and he says that he had no "mental block" or difficulty whatever in painting all through the war.

I managed to find Paul Eluard the surrealist poet. He was talking on the telephone and didn't notice who had come into the gloomy little back room and waved for silence. Then he noticed my uniform and froze with surprise. There was almost nothing to say to each other...stupid things about how I'd traced him, idiotic remarks on the weather. We went back to the address where the *concierge* had denied ever having heard of the Eluards, or any other occupants of the flat. His wife Nush was there, a thin pale grinning Nush, with her fuzzy hair and her beautiful profile. There wasn't much left of her; so thin and delicate that her elbows were larger than her arms, her pelvic bones made sharp twin mountains in her skirt which hung slack, and her blouse couldn't disguise the traces of illness and privation. None of us said anything that made any sense—partly from emotion and partly because the facts weren't very sensible.

What sense can you make out of Paul and Nush being registered in an official "looney-bin" as incurably insane for six months, in order to escape the Germans? The stories of the looney-bin are extravagant. One legitimate inmate escaped; he imagined that he was an underground character of some sort and wandered around the country for a few months trying to get martyred by the Germans. Having the luck of idiots, he always fell into the hands of peasants and farmers who fed him and sent him on his way. He eventually got back to the asylum 40 kilos heavier, though no wiser—having never met a German in all his escapades due to the constant surveillance of the real underground and the just normal anti-German farmers. Anyway, Paul and Nush loved their nut-house, but had to get back to work eventually. He did an enormous amount of writing, both revolutionary and normal. The normal stuff was published in Paris quite openly as that was a good disguise for further activities. No one could imagine, knowing Paul, that he could be as prolific as he was.

When I arrived, he and Nush were living in one of the most beautiful flats in Paris, practically starving. The walls were hung with some of the most famous paintings in this city; there were *objets d'art* worth a fortune; but no food, no tobacco. They had been *(Continued on page 155)*

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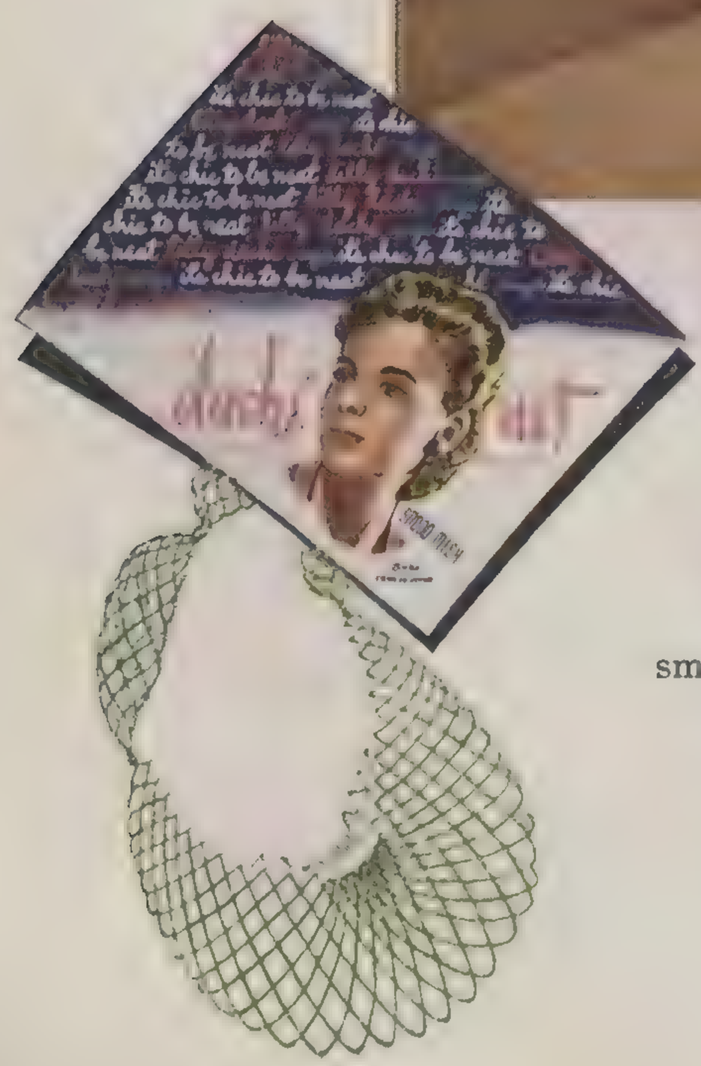

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JUST THE *kiss* OF THE HOPS

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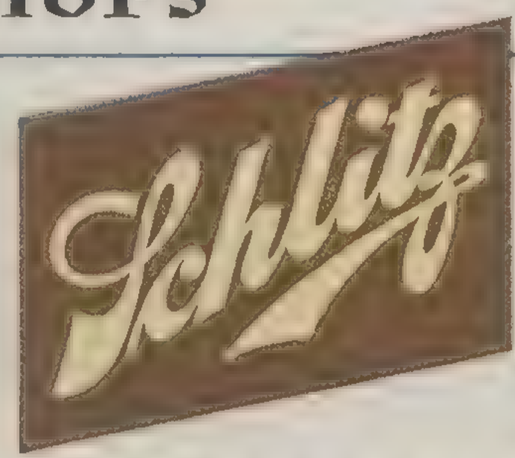

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PARIS: PICASSO, ELUARD, BÉRARD

(Continued from page 150)

camping there after changing domicile eight times in the last six months. The owner had lent it to them along with his offices in another part of the city and only this week Paul had lain in the eaves of the adjoining building while the flat was being searched.

Later, I went to call on other old friends. Doctor Dax of the American Hospital was one of them. He was thin; thirty kilos had melted off him in the last few months. Every time he saw a German, a *gramme* would dissolve into nothing and the constant humiliating supervision and suspicion had dried up his English and that of his wife, who is British.

One of their sons was known by the Germans to have escaped and joined the Royal Navy which didn't endear the family any more to the Huns, and the other had finished his studies, evading the threat of labour deportation by moving unregistered from flat to flat. Flat-hopping seemed to be one of the keys to safety; many of my pals had simply moved into the vacant apartment of some stranger with the consent of a friendly *concierge*, when danger threatened, leaving all their possessions to the fury of the Gestapo.

BOMBI • PERFUMER • 225 FIFTH AVE., N. Y. C.

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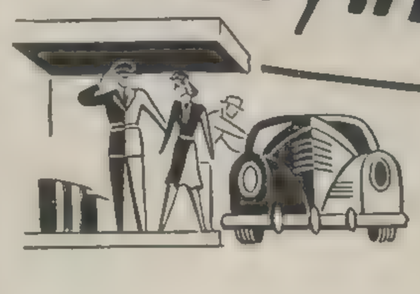
We're proud of the fact that our readers cling to their copies for years, but we would infinitely prefer to have you put your old copies gently but firmly into the salvage heap. The war needs paper. There will be copies of Vogue for everybody when the war is over. So please don't hoard...

Luggage That Goes Everywhere Proudly



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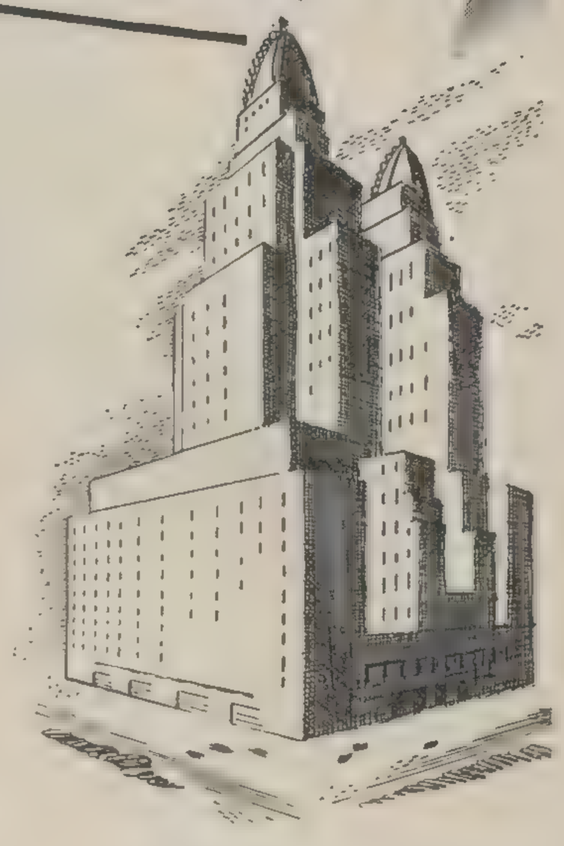

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This Aristocrat of liqueurs is delicious, delightful, delectable—before dinner—after dinner—anytime. It is incomparable as a "Gift of the Gods." Forbidden Fruit will please the most discriminating.

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MAKERS OF QUALITY CORDIALS SINCE 1884

PRIZES AWARDED FORBIDDEN FRUIT

I MADE IT MYSELF

(Continued from page 109)

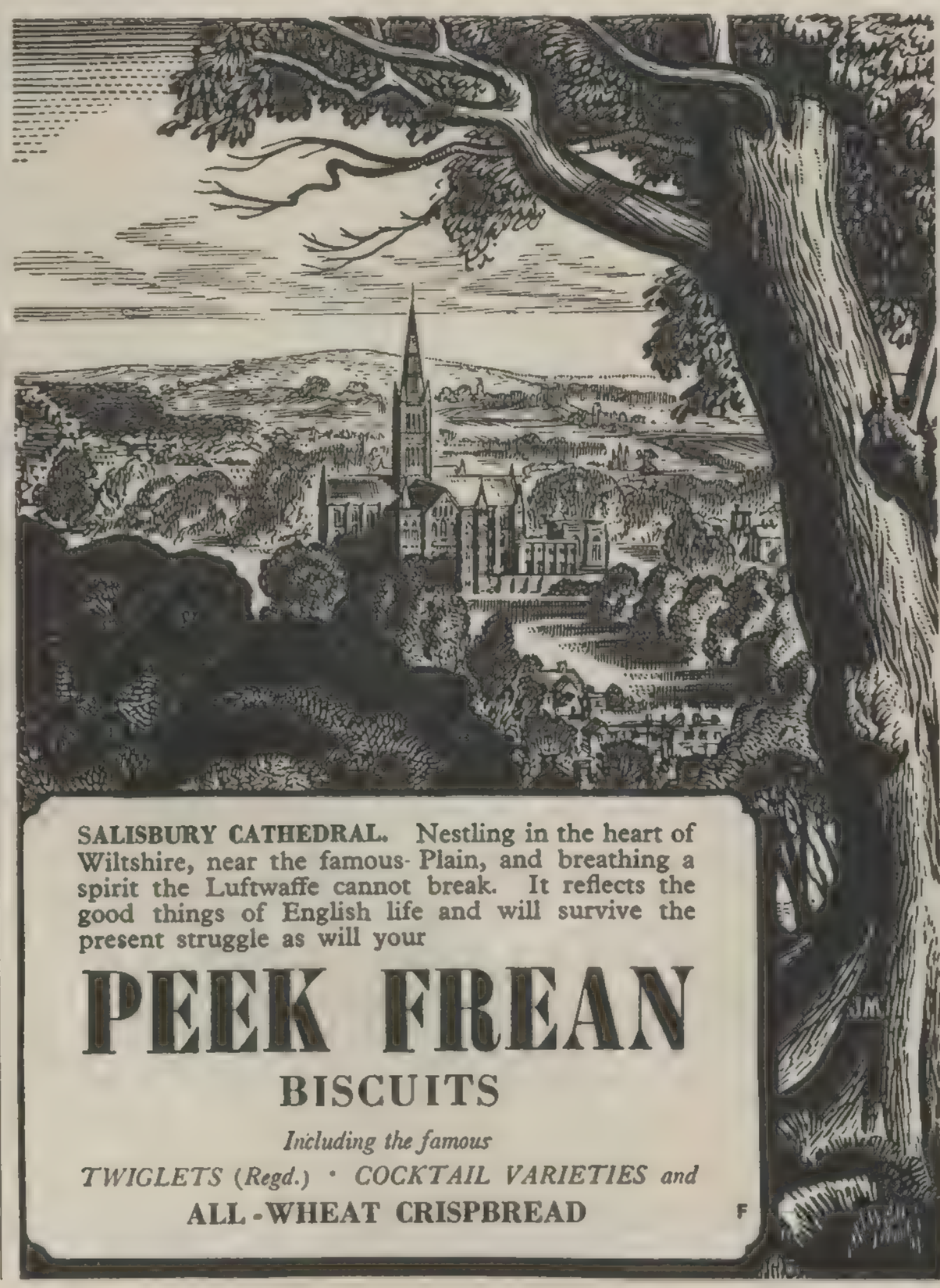
days once, waking and sleeping, to figure out how a gusset was made. I must say whoever has written those things has done an extraordinary job. With just a smattering of English, a rudimentary sense of mathematics, a few vague memories of sewing lessons at school, and a fair amount of patience, anyone can make a dress from a Vogue design. *My* chief trouble was a lack of humility. It was all too plodding, too cautious to suit me. I didn't see why I had to pin first, then baste, and then finally sew. I left out the first two steps and cut loose on the third, and of course had to rip every renegade stitch.

So the Spring passed; I renewed my option on the sewing machine and forged ahead. When I got discouraged with the progress of the seersucker suit I dropped it and picked up the Liberty muslin evening dress where I had left off. Broadway seemed far away on another planet, seen dimly through a haze of summer prints. I vaguely decided that when I finished the dress with the pink poodles, I would go out and look for a job.

I sat at the machine stark naked like this, it was so hot, sewing and ripping, despairing and hoping, while my cat, Admiral Douboujinsky, played a kind of polo with the spools all over the bare wood floor. You can imagine the racket that made, not to mention the nerve-shattering, aggressive drone of the sewing machine. At night I had dreadful dreams in which I struggled vainly in a whirlpool of silk and cotton yard-goods. If I believed in nervous breakdowns, I would have had one then and there. Harold made me stop sewing for a few days, urged me to go out and see some friends. I went to a couple of cocktail parties, but it didn't do me any good at all. I didn't talk to a soul, just sat there and stared at everybody's clothes.

The hems were the hardest part. I bought a hundred gadgets and followed a million tips about the best way to put up a hem, solo. Finally in despair I tried to teach Harold to do it. (I was sure that being an architect, he would certainly know how to make a hem hang straight.) We pushed his T square and triangle out of the way and I stood up on his drawing-board. Although he can make a paint brush do the most amazing things, he couldn't get the hang of handling pins. He held each one as if it were a poisoned dagger, and kept complaining that the material was too slippery. Then we'd argue by the hour about design, decoration, composition, and other artistic details. Some of his ideas weren't bad at all, but he began to fancy himself as another Mainbocher and got quite mad if I didn't do exactly as he said.

Finally the day arrived when the print with the pink poodles was finished. I curled my hair which had been straight *(Continued on page 157)*



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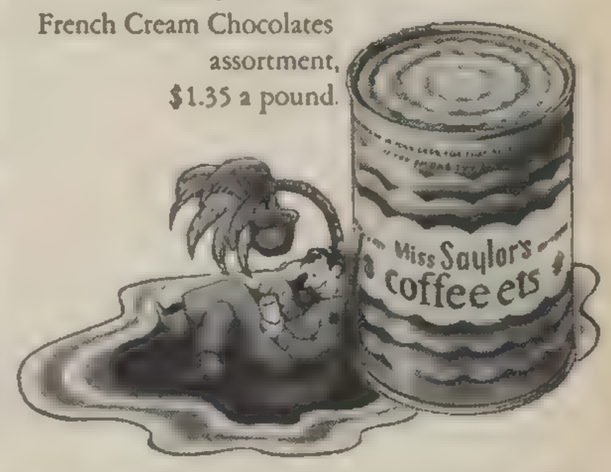
ON LEAVE....

MISS SAYLOR'S CHOCOLATES AND COFFEE-ETS

Temporarily, Miss Saylor's French Cream Chocolates and Coffee-ets are on leave. Our unusual candies, which even in wartime retain their individual goodness and home-made flavor... for we still use fresh cream, dairy butter, choice nuts and fragrant delicately blended chocolate ...are pepping up service men and women 'round the world. But we're remembering you, too, so from time to time you'll be able to get our candies. Please keep asking. Coffee-ets come in 60¢ and $1.10 sizes. French Cream Chocolates assortment, $1.35 a pound.



MISS SAYLOR'S CHOCOLATES, INC.

ENCINAL AVENUE • ALAMEDA, CALIFORNIA

I MADE IT MYSELF

(Continued from page 156)

as a stick all summer, and with beating heart sailed forth. The doorman was perfectly calm as I passed him, in fact I thought that I detected a gleam of admiration in his eye. I don't quite know what I had expected, but all along I'd had a secret fear that people would stare and grow pale when they saw me in my home-made dress. Suddenly I felt proud and flushed with success, tripping elegantly along, and it was quite a few blocks before I realized that my teeth were chattering. Then I noticed that the leaves were whirling down the street and ahead of me I saw that a little Skye-terrier was wearing a woolly plaid coat. Then I knew that the summer had passed from me.

Well, dear Fanny, I hope I have not exhausted you with the story of my early struggles, but I thought you'd be interested, since you were the one who started me on my first chemise way back in "Sweet and Low." Now, of course, I'm a hardened professional. I make my clothes as a matter of course like brushing my teeth. I have bought myself a beautiful sewing machine that purrs like a kitten and sews ever so tenderly. I can run up a dress for a party overnight and wear it with aplomb. Occasionally though, I have a recurrence of the old fever: like the time I was seeing a lady-producer about a part. Suddenly right in the middle of things I said, "Could you stand up for a minute, please? I'm making a dress with a sleeve like that and I'd like to see how it's done."

I've heard a rumour that you're coming east this fall. I hope it's true; it would be wonderful to have you in New York again. And besides I can't wait to show you my collection. There's a dressing-gown to wear after shopping called "Afternoon Slump," a cotton wrap-around with a horizontal stripe for the kitchen which I call "Faithless Maid," and an evening ensemble with pants called "Bring Your Own Escort."

All my love and some day I'll let you tell me about *your* operation.

Yours,
PAULA

[EDITOR'S NOTE: *Paula Trueman will soon be seen in "Violet," a new comedy by Whitfield Cook.*]

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

HILDICK
A Good BRANDY to Go Buy

Apple Brandy—86 Proof

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YES . . . you can enjoy your ALVIN STERLING now . . . for those precious moments together . . . knowing that it will last a lifetime, enriched and mellowed by lingering, intimate memories.

These distinctive designs have been specially selected for wartime production, because of their great popularity and enduring charm. Their continuance postwar is assured.

Complete six-piece place settings as listed below are available for use now . . . all other desirable items when peace comes . . .

TEASPOON	SALAD FORK
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GAINSBOROUGH Playing Cards

The beauty you appreciate in masterpieces of art...faithfully reproduced for the pleasure you enjoy in cards.

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GAINSBOROUGH

MADE TO ORDER COLLECTIONS

(Continued from page 79)

At Mainbocher

A day mode, neat, trim, and simple. Street clothes with an air of going about their business. Simple, essential dresses and coats (favoured in this house over suits). The coats are all lengths. Are fitted, belted, narrow, full, boxy, flaring. The ones to be remembered longest, perhaps, were the lightish, whitish coats, with black fur linings...for black dresses, gloves, and shoes. Star coat...a pale grey jersey lined with ash-coloured Chinchilla-rabbit.

Evening dresses that are "once upon a time," with ribbons, medallions, and lockets and sashes and bustles... point d'esprit pinafores with velvet bows, black tulle dresses on a grand scale, and winged net and lace. Some décolletages are wide and deep, some have a little handkerchief cape across the shoulders. But high necks are the rule. Fur keeps inside for day...rolls into little collars for afternoon.

And the colour that's held up for recognition is Infantry Blue...at its best in a seal-lined cape. This is a collection beamed to today...for women who anticipate a happier tomorrow.

At Hattie Carnegie

(See Vogue's Camera Report, pages 90, 91.) Clothes that are, above all, Straight American. Designed with the conviction that most American women (who buy Made-to-order clothes) like to wear suits in the daytime...especially in beautiful tweeds. They like to wear costumes in the afternoon...suits again or perfectly cut little black dresses with elaborate hats and fur coats...or narrow wrap-around coats, with fur just-inside, and a brilliant lining inside that. At night, this hypothetical-typical American woman will be as glamourous and beautiful as possible...in the black velvet Madame X dress with the bare shoulders and brown tulle cape, page 78...In the shining white lamé slip of a dress, belted with mink...with a shortish mink coachman's coat thrown over it like a polo coat.

In some of the richest gold-thread-and-silk Persian brocades seen since the Persian Exhibit in 1940. In tulle dresses that defy all laws of tulle. They are snug as bandages. Made of wide bands of sequinned black and beige or green and electric blue.

Furs at the Carnegie collection took their place happily as tiny cuffs to velvet evening jackets with a Little Princess Air, worn over décolleté crêpe dresses to match...in raisin, for instance. Sealskin box-bags with slanting tops and wide fur straps. Mink lapels curving around the shirt-front-neckline of a town suit. Deep, tall, big mink chéchias, and nutria toques. And, finally, a twelve-skin scarf, shoulder-tip to shoulder-tip, *(Continued on page 159)*

now available to the public the PROFESSIONAL MIXING GUIDE

The Professional Mixing Guide is an authentic collection of standard recipes for Mixed Drinks, compiled for use of the professional barman.

At this time of liquor shortage we are making it available to the public for two reasons:

Liquor, properly mixed, makes a *lot* of mixed drinks and this helps conserve your supply.

Accuracy of measurement and the use of standard recipes will help you get the most out of your supply.

Another important point to remember. The proper use of Angostura Bitters will help you make better drinks, assuring you of the very utmost in satisfaction from every drink you mix.

Copies of the Professional Mixing Guide will be mailed free on request.

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ANGOSTURA
Dr. Siegert's
BITTERS
A TONIC APPETIZER
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LIQUEUR QUALITY

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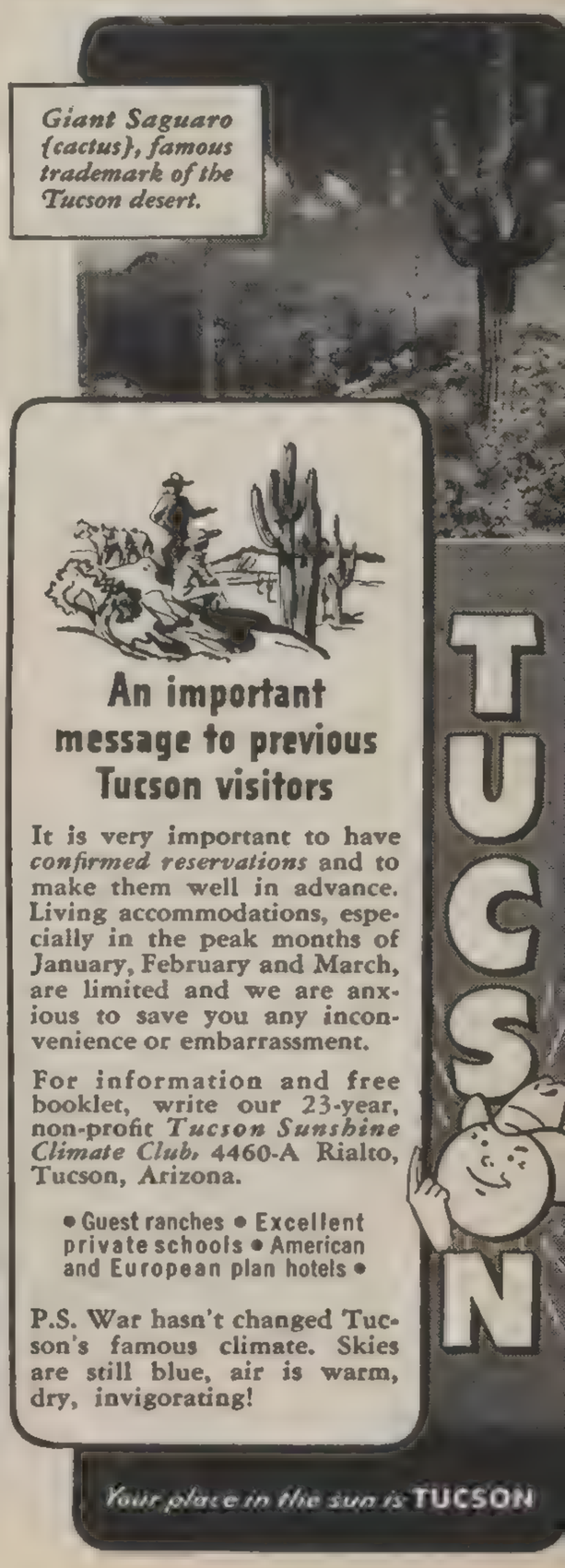

An important message to previous Tucson visitors

It is very important to have *confirmed reservations* and to make them well in advance. Living accommodations, especially in the peak months of January, February and March, are limited and we are anxious to save you any inconvenience or embarrassment.

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MADE TO ORDER COLLECTIONS

(Continued from page 158)

of Platina mink. A collection to make every woman yearn to be slimmer...and wealthier.

At Bergdorf Goodman

Again Directoire lifting of the waistline...in some of the day and evening coats and evening jackets. Velvets in full panoply. Fur capes. Fur short coats. Fur used in bands, as pockets and edges. Smoke grey coat with Persian lamb pockets and collar. Grey-green suit with patch pockets of seal. Navy blue short coat with ermine facing. Most interesting of the unfurred coats, the elongated black Directoire coat with fullness starting just below the shoulder blades, Vogue, September 1. Many high-colour, warm-colour, short-jacketed town suits, with a new tall, turn-over collar.

In the romantic, slightly historical evening collection is a black, lace dress with a Directoire coat of black faille edged with lace. Also the flamboyant velvet-caped and hatted costumes...sapphire blue with matching cape and garnet velvet with jet embroidery on its skirt, black Persian broadtail cape.

At Bonwit Teller

Primarily a collection where surface interest and fabric-handling and a consistent carefully formulated silhouette is brought to a high point in design. Fira Benenson works with a natural shoulder-line, a lengthened look from shoulder to hip, "back interest" that is interesting...achieved with a graceful "balcony fold" on short jackets and dresses.

Here are many satin dinner-suits ...short...and hatted with satin up-turning berets and sailors laden with ostrich and marabou. Especially pretty in the new dark anthracite-blue. The silhouette once determined, Fira Benenson is almost a Pointillist in the technique of handling the material. Covering areas of the suit or dress with fronçage, giving a hand-moulded, hand-loomed look. There is one group of dresses that are all-over tucks.

Two beautiful street costumes have surprising "insides." The coat on page 83, of raisin brown tweed with sealskin vest and a boxy short Chinese mandarin coat has an attached vest of black suède.

At Saks Fifth Avenue

Sophie of Saks Fifth Avenue designs on a long, body-beautiful basis, making much, with necklines and shirrings, of the bosom. Afternoon suits for instance have semi-transparent embroidered chiffon blouses. A brown satin dinner-suit has a flesh-coloured, beaded net blouse. A short black dress has a black lace yoke and tiny shawl of lace.

Among the day costumes...suits with fitted *(Continued on page 160)*

MADE TO ORDER COLLECTIONS

(Continued from page 159)

fur-jackets that are often unmistakably wed to the skirt of suit they were designed for. A rust wool skirt with fitted jacket length Astrakhan coat with rust piping, rust button-holes. A Sophie triumph, a satiny broadcloth black suit with a loose, black short coat lined with muskrat dyed golden yellow. There are many slender, long-lined jackets like men's walking suit coats.

Device for elegance used again and again were stoles: confetti paillettted emerald-green jersey, black velvet with mink tails, shocking pink with black sequins, black fox. Also boas of black fox tied with a velvet bow.

Evening clothes...faintly Empire. High-waisted, bare-topped, with sometimes flaring overskirts. Materials either had considerable body, as in a brocaded blue satin dress with low-bustle...or were completely aerial...floating grey sheer with Platina foxes.

At Henri Bendel

The "relaxed cut" in warm bright woollens, in evening gowns, in tweed coats. Wide, long, simple sleeves. Armholes deep. Wider shoulders. Belts like sashes. Necklines that are high and draped. In some cases a new "animation" in back by means of full-length puffs, folds a little like flying-buttresses. Use of a new high purplish-blue, Ducharne's "Sorrento" blue.

See the rust velvet bare-shouldered dress, page 85, with a collar stiff with gold embroidery. This embroidery, close kin to the feeling throughout the evening collection of fashions inspired by the Dutch Masters: full-skirted, the unusual play of coloured velvets against each other. In as sharp contrast to these as the gavotte to the samba, are the slim, short, evening dresses.

At Jay Thorpe

More colour, more drapery, more collars, more blouse in the silhouette. This collection has the faintest whiff of Egyptian influence, for seasoning. And it stands to reason that law-abiding designers, determined to hold to the narrow confines of L-85 using a lowered almost-hip-length drapery and rich fabrics, would, at some point, run parallel to the vertical lines of Egyptian fashions. Especially in long dinner-clothes. These in metallic satins, metal brocades, and lace kept narrow with up-and-down ruffles.

Day dresses have scarf-line necklines. Untrimmed coats detachable fur scarfs ruffled on velvet; one Persian lamb scarf, ruffled in a double flounce on velvet, with muff to match shown in Vogue, September 15. One coat in particular that will probably have many offsprings: a black afternoon coat with low, belted waistline with back-panel from shoulders to waist, with a deep blouse. To top it a Persian lamb collar, cut deeply in back in a little hood.

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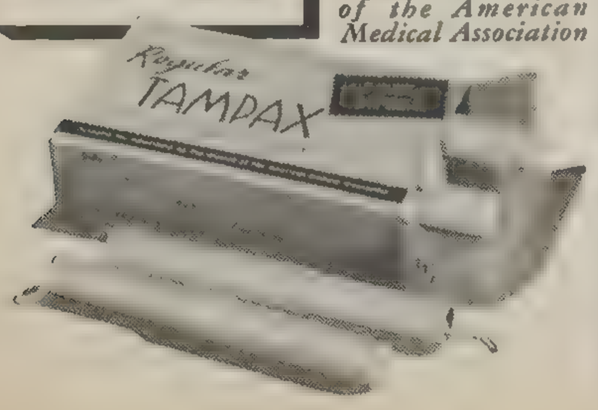

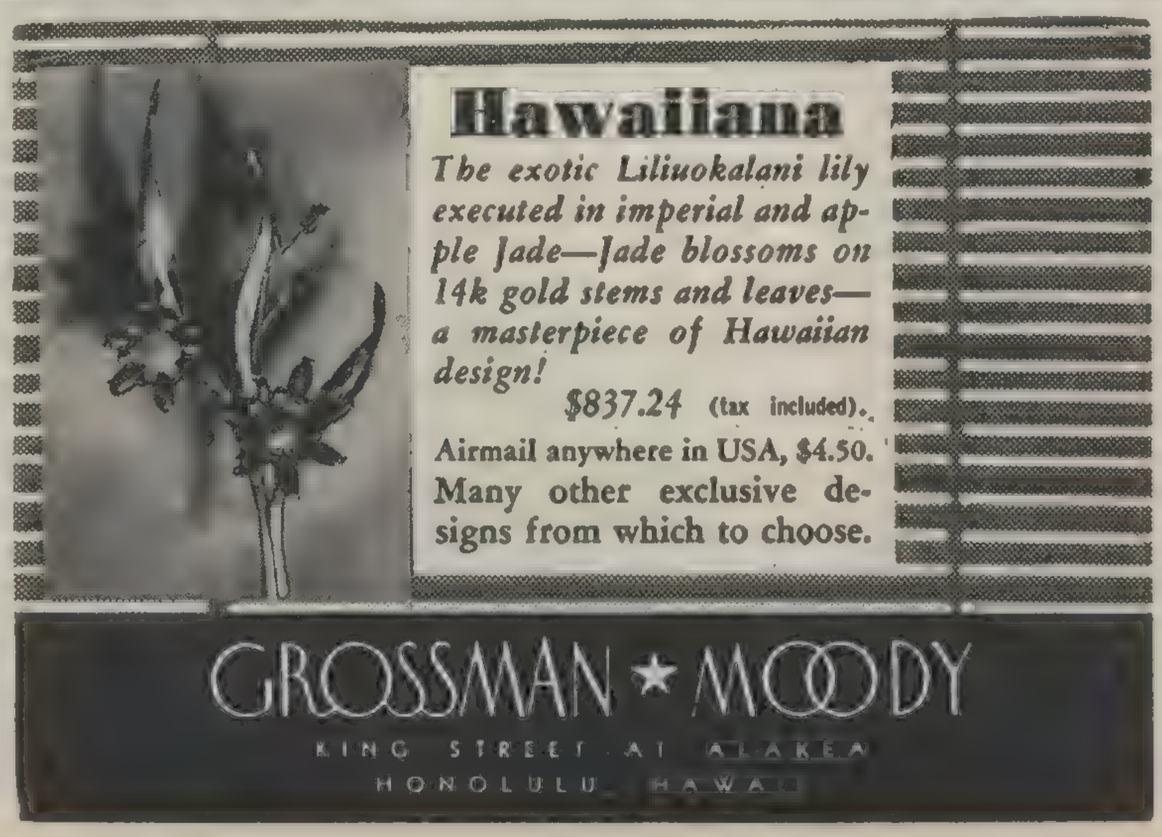

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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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5307	.50
5317	.75

VOGUE'S JUNIOR FASHIONS

The following shops throughout the country have the clothes shown on pages 120-123. In the list below, numbers 1 to 5 after the store name indicate the particular clothes available at each of the listed shops.

ARKANSAS

Little Rock . . . . . Pfeifer Brothers, #2

CALIFORNIA

Fresno . . . . . Bruckner's, #1
San Diego . . . . . The Marston Co., #4

COLORADO

Denver . . . . . Montaldo's, #2, #3, #4
Neusteter Co., #5

DELAWARE

Wilmington . . . . Bird-Speakman, Inc., #2, #3, #4, #5
H. Braunstein, Inc., #1

DISTRICT OF COLUMBIA

Washington . . . . . Best & Co., #1

FLORIDA

Jacksonville . . . . . Purcell's, #1

ILLINOIS

Chicago . . . . . Best & Co., #1
Carson Pirie Scott & Co., #4
Winetka . . . . . Best & Co., #1

INDIANA

Evansville . . . . . De Jong's, Inc., #1
Indianapolis . . L. S. Ayres & Co., Inc., #3
The Wm. H. Block Co., #1, #2, #4

KANSAS

Independence . Montaldo's, #1, #2, #3, #5

KENTUCKY

Louisville . The Stewart Dry Goods Co., #1

LOUISIANA

New Orleans . D. H. Holmes Co. Ltd., #4
Kreeger Store, Inc., #1

MARYLAND

Baltimore . . Hochschild, Kohn & Co., #4
Hutzler Bros. Co., #1

MASSACHUSETTS

Boston . . . . . Best & Co., #1
R. H. Stearns Co., #5
Worcester . . . . Richard Healy Co., #4

MICHIGAN

Ann Arbor . . . . . Goodyear's, #1
Detroit . . . . Himelhoch Bros. & Co., #4
Grosse Point . . . . . Best & Co., #1

MINNESOTA

Minneapolis . . . . The Dayton Co., #1
Harold, Inc., #2, #3, #4, #5

MISSOURI

St. Louis . . . . . Best & Co., #1
Montaldo's, #2, #3, #4, #5

NEBRASKA

Omaha . . . Fred & Clark Haas, Inc., #1

NEW YORK

Rochester . . . . . B. Forman Co., #1

NORTH CAROLINA

Charlotte . . . . . J. B. Ivey, Inc., #1
Montaldo's, #2, #3, #4, #5

(Continued on page 162)

JUNIOR FASHIONS

Continued from page 161

Greensboro . Montaldo's, #1, #2, #3, #4, #5
Winston-Salem . Montaldo's, #2, #3, #4, #5

OHIO

Cincinnati . . . . . Giddings & Co., #2
Cleveland Heights . . . . Best & Co., #1
Columbus . . Montaldo's, #2, #3, #4, #5
Dayton . . . The Elder & Johnston Co., #2
Portsmouth . . . . Marting Bros. Co., #3

OKLAHOMA

Bartlesville . . Montaldo's, #1, #2, #3, #5
Oklahoma City . . John A. Brown Co., #4
Halliburton's, #1

PENNSYLVANIA

Ardmore . . . . . Best & Co., #1
Philadelphia . . . . . The Blum Store, #5
Strawbridge & Clothier, #2
Pittsburgh . . . . . Jonasson's, #1

RHODE ISLAND

Providence . . . . . Gladdings, Inc., #1

TENNESSEE

Chattanooga . . . . . Pickett's, #1

TEXAS

Dallas . . . . . Neiman-Marcus Co., #3
San Antonio . . . . . Frost Brothers, #2
Wichita Falls . . Parisian, #2, #3, #4, #5

VIRGINIA

Norfolk
The House of Arther Morris,
#1, #2, #3, #4, #5
Richmond . Montaldo's, #1, #2, #3, #4, #5

WASHINGTON

Seattle Frederick & Nelson, Inc., #1,

WISCONSIN

Milwaukee . . . . . The Boston Store, #3
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